The 10 Most Powerful Babies in the World

SORRY, CHARLOTTE, GEORGE IS STILL #1!

MAY 15, 2015 • #1363

Exclusive Excerpt
Stephen King's New Novel

Entertainment WEEKLY

Your First Look At

QUENTIN TARANTINO'S THE HATEFUL EIGHT

The

MEANEST GRITTIEST

And

DEADLIEST

MOVIE OF THE YEAR

Samuel L. Jackson as Major Marquis Warren, Jennifer Jason Leigh as Daisy Domergue, and Kurt Russell as John Ruth

HIT ME, MIMI, ONE MORE TIME: CELEBRATING MARIAH'S GREATEST SONGS, P. 30

/HannahHart + 1,840,192 Fans

EPISODE:

LET'S TACO 'BOUT IT

YouTube/HannahHart

MY STARBUCKS IS *rich, smooth and perfectly chilled*

NEW *classic and vanilla flavors*

THE ICED COFFEE YOU LOVE, NOW IN K-CUP® PODS

Our place or yours, it's ready when you are. Get the smooth, full-flavored, signature taste of Starbucks® iced coffee, specially crafted to brew directly over ice.

Available where you buy groceries.

© 2015 Starbucks Coffee Company. All rights reserved. Keurig, the Cup and Star design, Keurig Brewed and K-Cup are trademarks of Keurig Green Mountain, Inc., used with permission.

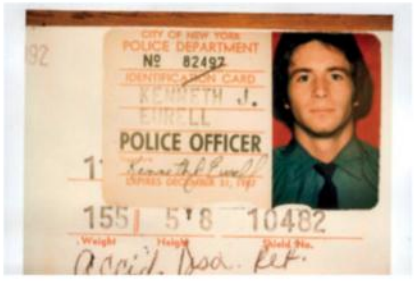
#KCup #IcedCoffee

The Must List

1 *SCANDAL* FINALE

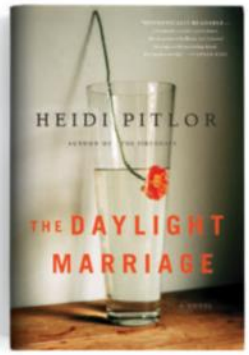
Olivia Pope (and her many associates and a lover or two) are determined to take down Daddy Dearest and B613 once and for all. Will everyone survive? Not in a Shondaland cliffhanger! Look out, Papa Pope. *(ABC, May 14, 9 p.m.)*

Kerry Washington, Scott Foley, and Tony Goldwyn



2 THE SEVEN FIVE In the 1980s, Brooklyn's 75th Precinct was home to drug wars, rapes, murders—and a once-in-a-generation dirty cop named Michael Dowd. In an electrically charged documentary, he loudly and proudly tells his story. *(R)*

3 THE DAYLIGHT MARRIAGE, by Heidi Pitlor In Pitlor's riveting, suspenseful novel, an introverted scientist reflects on the dissolution of his marriage to find clues about his missing wife while readers simultaneously follow the impulsive Hannah through the day of her disappearance.



4 SAINT LAURENT The second recent biopic on fashion designer Yves Saint Laurent is the really good one—a wild, dazzling fantasia of sex and style. Actor and model Gaspard Ulliel (*Hannibal Rising*) plays YSL with the mystery of a sly fox. *(R)*

WASHINGTON: RON BATZDORFF/ABC; FOLEY AND GOLDWYN: MITCHELL HAASETH/ABC; *SAINT LAURENT*: CAROLE BETHUEL

Illustration by **JESSE LENZ**

5 "BLEEDING OUT," Wynter Gordon

Winter is finally over—but Wynter has arrived just in time. The first track from the New York songstress' EP *Five Needle* (out June 2), is a stunner: a sumptuous soul ballad built on just the barest brush of percussion and Gordon's gorgeous, aching vocals.

6 LATE SHOW WITH DAVID LETTERMAN He's gone after May 20, so the A-listiest of names are lining up to pay their respects. Next week: Howard Stern! Bill Clinton! George Clooney! Julia Roberts! Oprah! (No word on Uma.) *(CBS, 11:35 p.m.)*

7 "HELL OR HIGHWATER," David Duchovny Yes, he'll be back tracking aliens on the *X-Files* reboot, but this breezy rock ramble from the actor's upcoming debut album excellently summons the ghost of early Tom Petty.

8 *FIFTY SHADES OF GREY* HONEST TRAILER For its 100th episode of Honest Trailers, the gang at ScreenJunkies may have made its most scathing spoof yet. Jabs at E L James' goofy dialogue and its lack of titillation are only a taste of the barbs thrown by the online channel's critique, which also achieves the impossible: making *Fifty Shades* look even sillier than it is.

9 THE WORLD BETWEEN TWO COVERS, by Ann Morgan Only a writer like Morgan could make reading about reading so sublimely fascinating: Over a year, she immerses herself in a book from every country on the globe, and shares the profound fruits of her pursuit.

10 SOMETHING ROTTEN! A 10-time Tony-nominated musical this year, the side-splitting Shakespeare send-up—featuring *Smash* stars Brian d'Arcy James and Christian Borle—is the complete opposite of its title. You'll never look at an omelet the same way again. *(St. James Theatre)*

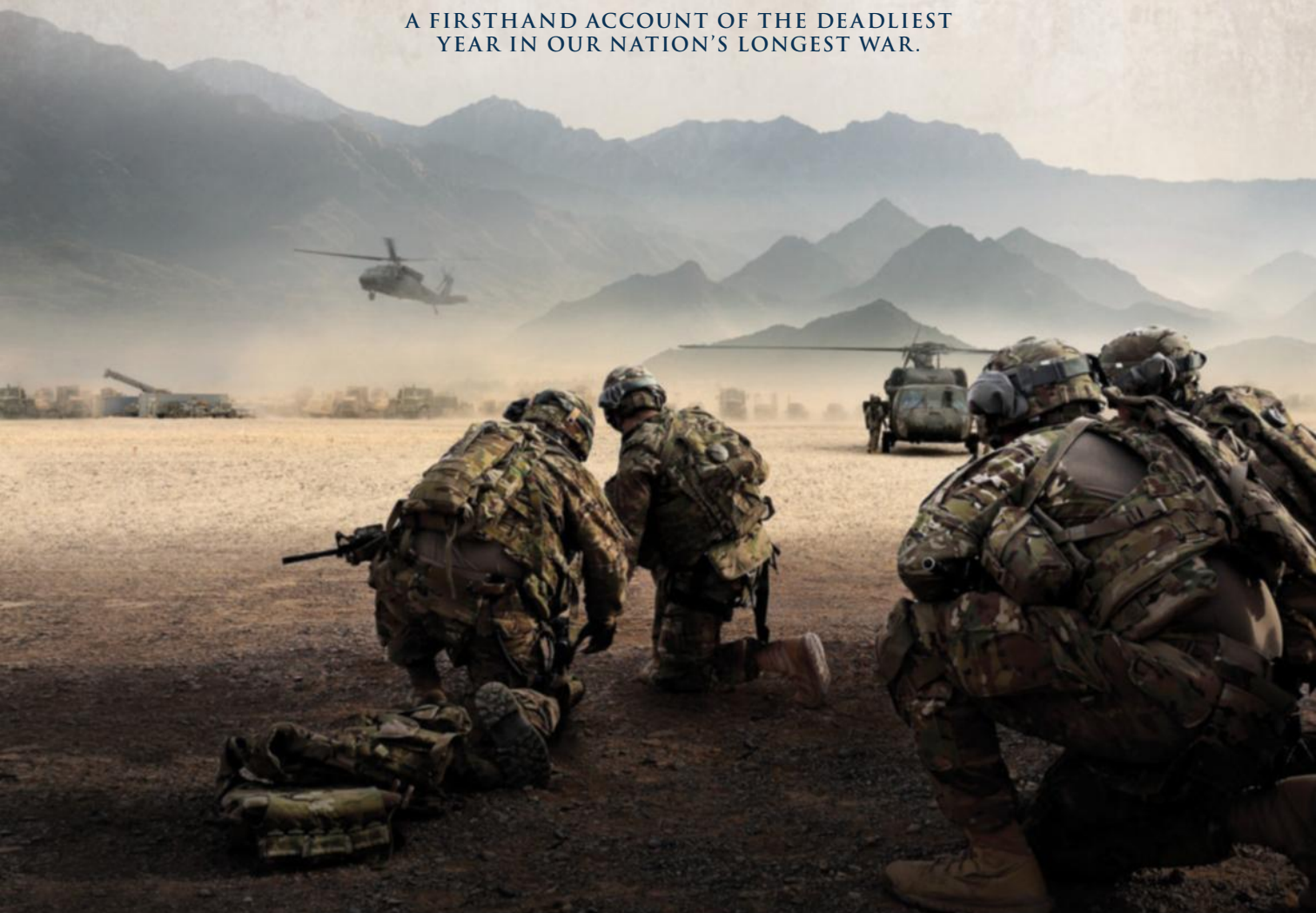
LATE SHOW WITH DAVID LETTERMAN: JEFFREY R. STAAB/CBS; GORDON: GARY GERSHOFF/GETTY IMAGES FOR TARGET; DUCHOVNY: ADAM BRADLEY; TRAILER: HONEST TRAILERS; SOMETHING ROTTEN!: JOAN MARCUS

A DIRECTV ORIGINAL SERIES FROM EXECUTIVE PRODUCER RICKY SCHRODER

THE FIGHTING SEASON

IT'S NOT ABOUT WAR. **IT IS WAR.**

A FIRSTHAND ACCOUNT OF THE DEADLIEST YEAR IN OUR NATION'S LONGEST WAR.



TWO-HOUR SPECIAL PREMIERE

MAY 19 ★ 9PM ET/PT ★ CH. 239

AUDIENCE | DIRECTV.

1.800.DIRECTV

directv.com/thefightingseason

SMALLER SIZE.

NO INFERIORITY COMPLEX.

facebook.com/snickers

YOUR FAVORITE BARS IN BITES.

®/™ trademarks © Mars, Incorporated 2015

Contents

ENTERTAINMENT WEEKLY / MAY

Features

18 EW's 2015 Baby Power List With the long-awaited birth of Princess Charlotte, royal-baby hysteria is sweeping the world. It's time to prepare our favorite celebrity kids for life in the public eye. *BY MARC SNETIKER*

20 COVER *The Hateful Eight* For his new movie, Quentin Tarantino assembled a killer cast, trapped them in a room, and waited to see who would get out alive. On the set of the wildest Western yet. *BY KEITH STASKIEWICZ*

26 Archie Panjabi After six seasons on *The Good Wife*, the actress has decided to pack up her boots and check out life on the other side of *Wife*. *BY LYNETTE RICE*

30 Mariah Carey This month Carey celebrates her 18 No. 1 songs with the launch of a Las Vegas residency and a new greatest-hits album. We celebrate her right back by putting each smash in our own (highly subjective) order.

34 Stephen King's *Finders Keepers* An exclusive excerpt from the horror-meister's taut, tense sequel to *Mr. Mercedes*.

News and Columns

3 The Must List
8 EW at 25
9 EW Unleashed
10 Sound Bites
12 News & Notes
68 The Bullseye

Reviews

40 Movies
48 TV
56 Music
60 Books

[P.] 30

LADY IN RED Mariah Carey (seen here in 1998) has had 18 No. 1 songs—the most of any solo artist in pop history. See how we rank 'em.

ON THE COVER Samuel L. Jackson as Major Marquis Warren, Jennifer Jason Leigh as Daisy Domergue, and Kurt Russell as John Ruth in *The Hateful Eight*. Photograph by Andrew Cooper.

PETER BISCHOFF/GETTY IMAGES

Entertainment Weekly at 25

THIS WEEK IN OUR HISTORY...CELEBRATING GROUNDBREAKING CINEMA

LONGTIME COMPANION MAKES A LASTING IMPACT

THE 1990 RELEASE OF *Longtime Companion*, the first major feature-length film about the AIDS epidemic, was a monumental moment in Hollywood history. Its honest tale of a group of friends affected by the disease resonated within the gay community and beyond, prompting a discussion that had not yet dominated the mainstream. In our May 18, 1990, issue, we explored the obstacles faced by director Norman René and writer Craig Lucas as they were preparing for production. "Studios just were not ready to do it at the time, and it was before a lot of actors were comfortable playing gay men," says Margot Dougherty, who wrote the story for EW. The film's eventual success can be attributed to its examination of the crisis from inside the LGBT community, says Matt Kane, programs director of entertainment media at GLAAD. "It was relatable to people who experienced that massive loss of friends," he says. "It was like going through a war."

Longtime Companion led the way for further representation in film and on TV (see sidebar), including Ryan Murphy's 2014 adaptation of Larry Kramer's *The Normal Heart*, which paid homage to *Companion* with joyful scenes on the beaches of Fire Island, a pivotal setting of the 1990 movie.

Stephen Caffrey, Campbell Scott, and Dermot Mulroney in *Longtime Companion*

As a medium, however, mainstream film has more work to do. "It's still the independent scene where you're going to find stories about us," Kane says, though he adds that TV is breaking significant ground, citing Amazon's *Transparent* and ABC's *How to Get Away With Murder* as shows that feature fully formed LGBT characters. "We just ask that they are treated the same as straight characters, and on *Murder*, Connor [Jack Falahee] behaves just as questionably as the rest of them," Kane says, laughing. "For him to be on par with his straight counterparts is a great achievement."

—DANA ROSE FALCONE

THE LONG ROAD

Longtime Companion **bravely paved the way for these other influential projects**

PHILADELPHIA (1993)

ANGELS IN AMERICA (2003)

MILK (2008)

DALLAS BUYERS CLUB (2013)

Feedback

WRITE TO US! → **EW_LETTERS@EW.COM**

Tom Hardy's piercing gaze drove scads of readers *Mad*: "Why yes, Entertainment Weekly, I would like some Tom Hardy for my Saturday," gushed Tess M on Twitter.

But Cathy Clark of Decatur, Ga., was struck by the words of Hardy's ***Mad Max: Fury Road*** compatriot **Charlize Theron**: "She says she wants her character's story not to be about saving other women but to be about 'her hurt and her not feeling good enough.' Though your article claims *Mad Max* will be a 'badass feminist action flick,' having a female character kick ass is not enough to make a film feminist." Another fierce female, **Shonda Rhimes**, riled up Melanie Jenkins of Rixeyville, Va., for bumping off **Patrick Dempsey**'s ***Grey's Anatomy*** doc: "I spent 10 years falling in love with Derek Shepherd, and she ruined it for me. First she killed George, and I forgave her. Then Sloan, and I moved on. But McDreamy? That's a deal breaker."

CORRECTION

Little Earthquakes *(1992) was Tori Amos' debut album, followed by* Under the Pink *in 1994 (The Must List, #1359/1360).*

CONTACT US We want to know what you think. Send emails to *ew_letters@ew.com* or mail to 135 W. 50th St., New York, NY 10020. Include your name, address, and telephone number. Letters may be edited for clarity or length.

CUSTOMER SERVICE AND SUBSCRIPTIONS

For 24/7 service, please use our website (*www.ew.com/customerservice*), or call 1-800-828-6882. You can also write to ENTERTAINMENT WEEKLY at P.O. Box 30608, Tampa, FL 33630-0608.

LONGTIME COMPANION: EVERETT COLLECTION; *PHILADELPHIA*: KEN REGAN/CAMERA 5; *ANGELS IN AMERICA*: HBO; *MILK*: PHIL BRAY

Entertainment Weekly Unleashed

FIND US ON THE WEB, TABLET, RADIO, AND IPHONE

EW.COM

Let's Get Quizzical

LIFE'S NOT ALL FUN AND GAMES, but maybe it should be. Test your pop culture smarts at EW.com's new hub showcasing quizzes and games. (C'mon, you know you want to match the CW star with his abs!) Here's a sneak peek at the kinds of puzzlers you'll find at ***ew.com/quizzes***.

WHO SAID IT: Tony Stark (1) or Robert Downey Jr. (2)?

A. "Well, what's the use of having and owning a race car if you don't drive it?"

B. "It's all right to call me Iron Man. It's fine."

C. "I don't want to hear the 'man is not meant to meddle' medley."

D. "Historically, Captain America is a little better suited to giving commands."

Answers: A-1; B-2; C-1; D-2

FOLLOW US ON @EW | facebook.com/entertainmentweekly | entertainmentweekly

ROBERT DOWNEY JR.: HAN MYUNG-GU/WIREIMAGE.COM; GLEESON: MONICA SCHIPPER/GETTY IMAGES; YOUNG: JASON LAVERIS/FILMMAGIC.COM

Mobile

HAVE EW, WILL TRAVEL
You can always keep EW close by, thanks to our digital edition, available on your tablet and phone. Access is included for print subscribers. To find it, download the Google Play Newsstand app, or go to Apple Newsstand or *ew.com/ewdigital*.

EW.com

THE POD RACE IS ON
Geek-out alert! EW went controller to controller with *Star Wars: The Force Awakens*' Domhnall Gleeson for an installment of our new video series "Q&Play." The actor (*Ex Machina*) answers questions while trying to best EW at N64 pod racing. See for yourself at *ew.com/gleeson*.

Radio

IT'S HANDLED
Don't expect politics as usual when EW's Henry Goldblatt hosts a special ENTERTAINMENT WEEKLY Radio panel with the entire cast of *Scandal*, including Kerry Washington, Tony Goldwyn, Scott Foley, and Bellamy Young (above). The show airs on SiriusXM Channel 105 May 14 at noon and May 15 at 2 p.m.

The Week's Best Sound Bites

"I bet kids think Rancho Cucamonga is a place the *Workaholics* guys made up."
—Mindy Kaling on Twitter

"It's like we're the Beatles, and now we just need Yoko."
—Jared (Zach Woods), trying to explain why Pied Piper should hire a female engineer, on *Silicon Valley*

"The trouble with poodle skirts is they can't be worn with a straight face anymore. You need a dash of irony or you'll simply look naive."
—Trixie (Helen George), discussing wardrobe options for an upcoming square dance, on *Call the Midwife*

"The city is flying and we're fighting an army of robots—and I have a bow and arrow."
—Hawkeye (Jeremy Renner) in *Avengers: Age of Ultron*

"It's good. You treat an outside wound with rubbing alcohol, you treat an inside wound with drinkin' alcohol. It's science."
—Nick (Jake Johnson), approving of Coach's (Damon Wayans Jr.) post-breakup bender, on *New Girl*

"We should have been drug dealers years ago."
—Donnie (Kristian Bruun)

"Why does he even bother with a washboard? He could play his abs."
—Maggie (Debi Mazar), watching Josh (Nico Tortorella) perform with his band, on *Younger*

"What a waste of a good kidnapping."
—Tyrion (Peter Dinklage), learning that his captor Jorah Mormont (Iain Glen) is taking him where he was already planning to go, on *Game of Thrones*

"Pharmaceutical entrepreneurs."
—Alison (Tatiana Maslany), embracing her new business endeavor, on *Orphan Black*

KALING: ANGELA WEISS/GETTY IMAGES; WOODS: FRANK MAI/HBO; GEORGE: DES WILLIE; RENNER: JAY MAIDMENT; JOHNSON: ADAM TAYLOR/FOX; DINKLAGE: MACALL B. POLAY/HBO; BRUUN: STEVE WILKIE/BBC; MASLANY: NINO MUNOZ/BBC AMERICA; MAZAR: TV LAND

The More You Nose.

The More You Help.

RED NOSE DAY

Fun-raising...
for an awesome cause.

A Division of NBCUniversal

LIVE!
THURSDAY
MAY 21 • 8/7c

NBC

Buy your nose now, exclusively at Walgreens

HOW BEYONCÉ WON THE MET GALA [P. 15]

News & Notes

Reese Witherspoon, Sofia Vergara, Melissa McCarthy, Anna Kendrick, Rebel Wilson, and Amy Schumer

Women Get the Last Laugh

Summer's coming, and it's bringing more female-driven comedies to the big screen than ever before. Call it a trend or call it the *Bridesmaids* effect—either way, Hollywood's officially paying attention.

BY NICOLE SPERLING

WHEN *HOT PURSUIT*, the Reese Witherspoon–Sofia Vergara buddy comedy, opens on May 8, it will mark the first of—count 'em—four shiny, big-budget studio comedies starring women being released smack in the middle of this summer's movie season. They feature a virtual power list of today's female stars: Rebel Wilson and Anna Kendrick in *Pitch Perfect 2* (May 15); Melissa McCarthy and Rose Byrne in *Spy* (June 5); and newcomer Amy Schumer in her very personal (and filthy) *Trainwreck* (July 17). Why is all this estrogen suddenly on the big screen? Well, it isn't some alternate sci-fi universe concocted by Margaret Atwood. Believe it or not, Hollywood may have finally realized that women—and yes, even men—like to see funny movies about women.

"It's an amazing sign of progress, but I think it feels a little silly to be celebrating it," says *Spy* director Paul Feig, who also directed what is widely assumed to be the godmother of this

BEYONCE: MCMULLAN/SIPA USA; WITHERSPOON, VERGARA: SAM EMERSON (2); MCCARTHY: LARRY HORRICKS; KENDRICK AND WILSON: RICHARD CARTWRIGHT; SCHUMER: MARY CYBULSKI/UNIVERSAL PICTURES

Illustration by **JOHN RITTER**

new trend, 2011's surprise hit *Bridesmaids*. "It's good, but it's not enough. And this should have happened years and years and years ago."

But years and years and years ago, female-led comedies were the norm. Back when Bill Clinton was president, rom-coms starring Julia Roberts (*Runaway Bride*), Meg Ryan (*Sleepless in Seattle*), and Cameron Diaz (*There's Something About Mary*) ruled the box office. Around 2000, with the rise of the comic-book film, Hollywood's interests shifted away from bankable movie stars and toward costumed heroes—the sorts of brand-name properties that proved to be box office Teflon. After the DVD market tanked in 2009, studios could rely on these films to appeal to international audiences, not to mention toy-happy younger males likely to be wowed by explosive special effects. Women were relegated to the role of the girlfriend, the sidekick, the chaperone.

In the past decade, one-off hits started to disprove that idea, from *Sex and the City* in 2008 to the Sandra Bullock film *The Proposal* in 2009. But it wasn't until *Bridesmaids* earned close to $300 million worldwide, and *The Heat* followed in summer 2013 with $160 million in the U.S., that Hollywood began rethinking its strategy. "*Bridesmaids* broke the mold," says Universal Pictures chairman Donna Langley. "It took a familiar paradigm—the wedding comedy—and turned it on its ear. It created very honest, very contemporary characters that women around the world related to...and it emboldened talent to start writing more of those parts and emboldened studios to go for it a bit more, knowing there is a hungry demographic out there." The question now is, do these four femme comedies represent a mini-trend—one that will dissipate as quickly as it began—or are we at the dawn of a new era?

"It's a great time for talented women," says veteran comedy producer and *Trainwreck* director Judd Apatow. "Oddly, there are profit motives in doing groundbreaking material. It isn't like the old days." He hopes this crop of films will inspire young comedians with a point of view. "We don't have to inspire everyone, just the Amy Schumers of the world. [They need to know that] it's worth their time to sit alone in a room and try to get that ink down on paper. Because it can get made if they do a good job."

Back in 2011, when Schumer was still an up-and-comer, she rode her bike to the IFC Center in Manhattan to see *Bridesmaids* with her pal, comedian Nikki Glaser. It was a pivotal moment. "It was just the funniest thing. And it was women being portrayed as human beings, not like these caricatures we've seen," Schumer says. "I think we both felt very empowered leaving there.... *Bridesmaids* made [all this] feel possible."

For Feig, *Bridesmaids* solidified his long-held belief in the power of female comedians. With *Spy*, he's hoping to kill the commonly accepted idea that female-driven comedies still won't sell overseas. "It's my most direct attempt to crack through that by going, 'Here's a funny movie starring women, but it's got that international appeal. It's got action. It's got physical comedy,'" he says. "If we can make this a big international hit, then we're at least starting to chip away at that stone, which I want, because it's crazy. It's 2015."

To help solve the problem—and make sure women are both in front of *and*

MY BIG FAT GREEK WEDDING: THE KOBAL COLLECTION/IFC FILMS; *PRETTY WOMAN*: TOUCHSTONE/KOBAL COLLECTION; *THERE'S SOMETHING ABOUT MARY*: GLENN WATSON; *BRIDESMAIDS*: SUZANNE HANOVER; *THE PROPOSAL*: KERRY HAYES; *THE HEAT*: GEMMA LA MANA; *SEX AND THE CITY*: CRAIG BLANKENHORN; *RUNAWAY BRIDE*: © PARAMOUNT/COURTESY EVERETT COLLECTION; *MAMMA MIA!*: PETER MOUNTAIN; *JUNO*: DOANE GREGORY

WOMEN AT WORK

The 10 Highest-Grossing Female-Led Comedies

1. **My Big Fat Greek Wedding** (2002) ***$241****
2. **Pretty Woman** (1990) ***$178***
3. **There's Something About Mary** (1998) ***$176***
4. **Bridesmaids** (2011) ***$169***
5. **The Proposal** (2009) ***$164***
6. **The Heat** (2013) ***$160***
7. **Sex and the City** (2008) ***$153***
8. **Runaway Bride** (1999) ***$152***
9. **Mamma Mia!** (2008) ***$144***
10. **Juno** (2007) ***$143***

SOURCE: BOX OFFICE MOJO; *DOMESTIC GROSS IN MILLIONS

behind the camera—Witherspoon formed her Pacific Standard film company with producer Bruna Papandrea (*Warm Bodies*) in 2012. *Hot Pursuit* was developed in-house as a high-concept actioner that could appeal to Witherspoon's and Vergara's diverse fan bases. "Reese put this producing company together to make movies for women, with women, about women," says *Hot Pursuit* director Anne Fletcher (*The Proposal*). "It's about getting the work out there for women to see."

Despite the advances propagated by Apatow, Feig, Witherspoon, and others, many around town still feel that today's risk-averse environment in Hollywood keeps women's voices down. "I wish there was a common thread to these movies," says one veteran talent manager. "But Judd is doing what he does, which is working with people with a point of view. Melissa [McCarthy] is the biggest female comedy star out there right now, so of course she's just going to keep cranking them out. I think it's a perfect storm that it's all happening in the same summer, but I can't say it's because women films are now being taken seriously."

Still, progress is afoot. Feig is in preproduction on an all-female *Ghostbusters* with McCarthy, Kristen Wiig, and *Saturday Night Live*'s Kate McKinnon and Leslie Jones attached. Tina Fey and Amy Poehler have teamed up for this winter's dysfunctional-family comedy *Sisters*. The writing duo behind Comedy Central's hit *Broad City* are in talks to pen a female-centric *21 Jump Street*, and Apatow's wife, Leslie Mann, is prepping to star in a comedy about the challenges of motherhood from the writers of *The Hangover*. Schumer herself is enjoying her own cultural moment as her sketch-comedy show, *Inside Amy Schumer*, generates viral watercooler chatter. Early reviews of *Trainwreck* predict a hit.

"I'm having such a Cinderella experience," says Schumer. "Actually, why did I say that? What now? I get to clean up cinders? No, this is not a Cinderella story. I don't even know what that means."

In this new reality of comedies led by women, antiquated fairy tales don't seem to have a place. ■

LeVar Burton Gets Back to His *Roots*

The actor and director has signed on to coexec-produce A+E Networks' 2016 remake of *Roots*, the historic 1977 miniseries that starred Burton as Kunta Kinte, a young West African sold into American slavery. He'll work alongside EPs Will Packer (*Think Like a Man*) and Mark Wolper, whose father produced the original. Here, Burton chats with EW about the impact of *Roots* and getting America to talk about race. —STEPHANIE SCHOMER

You were a teenager when you filmed *Roots*. Did you ever anticipate its influence?

I did not have any ability of prognostication. [*Laughs*] No one did! *Roots* was broadcast on eight consecutive nights because ABC executives were unsure how it would be received. [Producer] Stan Margulies said, "Hey, we're in a country where 80 percent of the population is white and 20 percent is black. How is a multinight miniseries going to play where the whites are the villains and the blacks are the heroes?"

But it certainly played well.

The final episode is still one of the most watched episodes of television in the history of the medium [with 88 million viewers]. This new telling will air simultaneously on [A&E, History, and Lifetime], each with its own specific audience demographic.

When did the idea of a remake first come into play?

I heard about it a couple of years ago, oddly enough at a screening of *12 Years a Slave*. Russell Simmons said, "You know they're remaking *Roots*?" And I said something along the lines of "Why?!" The next day I got a call from Mark Wolper, who explained that he tried to show *Roots* to his teenage children, who had no interest. They consider it dated. There are generations of Americans who don't know the story. So I wanted to make sure that I could go to my grave knowing we made this telling as good as it can be.

LeVar Burton (center) as Kunta Kinte in the 1977 miniseries

Will it differ from the original?
There is new scholarship that has been done in the interim years. We now know that the village of Juffure was actually a city, and that Kunta Kinte possibly spoke three, four languages—among them even a smattering of English. So Kunta's origin story will have a different flavor.

And how do you go about attracting that younger generation of Americans?
I'll be part of a large effort of outreach to schools, community organizations, churches. It's obviously time for America to engage in a conversation about race. And for those who feel that we've been there, done that, bought the soundtrack and the T-shirt, I would ask: Open your minds and open your hearts. It is clear we have some work to do in this nation. But it starts with a dialogue.

The current social and political climate has no doubt become quite the driving force.
It's been a force of reaffirmation that this is indeed the right time. We can't get this to the screen fast enough.

ROOTS: ABC/GETTY IMAGES; BURTON: ALBERT L. ORTEGA/GETTY IMAGES; *SILENCE*: KERRY BROWN; THE OLSENS: HENRY LAMB/PHOTOWIRE/BEIMAGES; BEYONCE: LIONEL HAHN/ABACAUSA/STARTRAKSPHOTO.COM; RIHANNA: AO IMAGES, PACIFICCOASTNEWS; SOLANGE: GREGORY PACE/BEIMAGES; ANNE HATHAWAY: INFPHOTO.COM; SARAH JESSICA PARKER: JAMES DEVANEY/GC IMAGES

First LOOK

Andrew Garfield in Martin Scorsese's *Silence*

Peter Parker could never grow a beard that long. In Martin Scorsese's *Silence* (due in theaters next year), Andrew Garfield (*The Amazing Spider-Man*) is nearly unrecognizable, having lost his razor and a serious amount of weight. Garfield and Adam Driver (*Girls*) play 17th-century Portuguese priests traveling through Japan to comfort Christians (such as Shinya Tsukamoto, right) who are being persecuted for their beliefs. Scorsese was inspired to make *Silence* after reading Shusaku Endo's source novel in 1988, and kept the faith through years of delays. "It's a very personal film for Marty," says producer Emma Koskoff. "To tell this story is extremely rewarding." —*Joe McGovern*

SPECIAL MET GALA EDITION

The Bullseye

The fashion world didn't disappoint on May 4 as it celebrated the Metropolitan Museum of Art's new exhibition "China: Through the Looking Glass"—a theme some attendees took to heart. (Hey, Bey!)

Look, they're remaking *Children of the Corn*!
After last year's elevator brawl, Solange came ready to do battle.
We didn't know it was possible to be best dressed and least dressed at the same time.
Rihanna found fabric in a hopeless place—and oh, how she cleaned that place out.
Now starring on *The Real Housewives of Tatooine*
"I couldn't help but wonder: Was my headdress blazing with inspiration, or was it just time to stop, drop, and roll? Meanwhile, across town..."

Dwayne Johnson performing "Stayin' Alive"

LIP SYNC BATTLE'S SURPRISE VICTORY

Viral-video success? Sure. A broadcast smash? Doubtful. How Spike stumbled upon TV's most unlikely hit. **—KEVIN P. SULLIVAN**

WITH OBVIOUS APPEAL and a premise simple enough to fit inside a tweet, Spike's *Lip Sync Battle* has become a massive demographics-defying hit for the former dude-centric network. (The show's audience is 59 percent female, a record for Spike.) "The little fake-singing show that could," as executive producer Casey Patterson describes it, has managed to find a broadcast audience of 3 million a week since its April debut—the best ever for a Spike original—not to mention millions of hits on "You gotta see this!" clips uploaded to YouTube. But the viral aspect of *Lip Sync Battle* was practically guaranteed, given the show's origin as a segment on *The Tonight Show Starring Jimmy Fallon*. What Spike president Kevin Kay wasn't sure about was whether the format could be sustained for a half hour. It was a valid concern, considering the premise: A person pretends to sing in an effort to win a competition that uses applause to crown a victor, who receives no prize. Not exactly high-stakes TV.

But a roster of A-list celebrities willing to make fools of themselves never hurts. So far this season Emily Blunt has faced off against Anne Hathaway, John Legend has taken on buddy Common, and we've been promised a battle between *Empire*'s Taraji P. Henson and Terrence Howard. "It's definitely the toughest ask in Hollywood," says Patterson, who points to *Lip Sync Battle*'s producer Jimmy Fallon and executive producers John Krasinski and Stephen Merchant as invaluable assets. "The talent community trusts their sensibility. We have the advantage there."

And though the cost of song rights keeps the simple production from being a cheap one, the gamble has paid off in the fight for ratings. "I wouldn't be so bold as to say that we cracked the code," Kay says, "but I think we got a couple of numbers on the combination."

Emily Blunt doing a rendition of "Piece of My Heart"

TWO MUSIC LEGENDS LEAVE US

Last week the music industry suffered the loss of two celebrated artists. Both Ben E. King and Jack Ely led hall-of-fame tunes with their unique instruments. **—KYLE ANDERSON**

BEN E. KING

1938–2015

One of the most recognizable voices in the history of R&B, Ben E. King lent his pipes to dozens of chart-toppers, both on his own and as a member of the New York doo-wop group the Drifters. In 1961 he released "Stand by Me," scoring a top 10 hit. (It landed in the top 10 again 25 years later, thanks to its use in the 1986 film *Stand by Me*.) King's other hits include the Drifters' "This Magic Moment" and "There Goes My Baby," as well as the solo smash "Spanish Harlem." He continued to perform and record into his 70s—his album *Heart & Soul* came out in 2010. King died on April 30 at the age of 76.

JACK ELY

1943–2015

Jack Ely, the frontman for seminal garage rockers the Kingsmen, died on April 28 of an unknown illness at 71. Though many artists covered Richard Berry's "Louie Louie," the Kingsmen's version—featuring Ely's ramshackle vocals—bored deep into pop culture, most notably appearing in *National Lampoon's Animal House*. Ely left the Kingsmen before the song's ascent up the charts, but the swagger of his "Louie Louie" endures.

JOHNSON: SCOTT GRIES/SPIKE TV; BLUNT: TRAE PATTON/SPIKE TV; KING: LFI/ZUMAPRESS.COM; ELY: MICHAEL OCHS ARCHIVES/GETTY IMAGES

LADY ANTEBELLUM

WHEELS UP

2015 TOUR

PRESENTED BY

Quicken Loans

WITH SPECIAL GUESTS

LINEUP VARIES BY DATE

HUNTER HAYES

• PLAYING THIS DATE

SAM HUNT

✱ PLAYING THIS DATE

KELSEA BALLERINI

‡ PLAYING THIS DATE

5/01	LUBBOCK, TX ••	6/18	TORONTO, ON ••	8/08	RALEIGH, NC ••
5/02	DALLAS, TX ••	6/19	DETROIT, MI ••	8/09	VIRGINIA BEACH, VA ••
5/03	HOUSTON, TX ••	6/20	CLEVELAND, OH ••	8/14	HERSHEY, PA ••
5/08	BOSSIER CITY, LA ••	6/25	SACRAMENTO, CA ••	8/15	HARTFORD, CT ••
5/09	LAFAYETTE, LA ✱‡	6/26	MTN. VIEW, CA ••	8/20	OMAHA, NE ••
5/15	ST. LOUIS, MO ••	6/27	IRVINE, CA ••	8/21	BONNER SPRINGS, KS ••
5/16	INDIANAPOLIS, IN ••	7/10	SAN DIEGO, CA ••	8/22	CHICAGO, IL ••
5/17	CINCINNATI, OH ••	7/11	PHOENIX, AZ ••	8/27	CHARLESTON, WV ✱‡
5/29	WANTAGH, NY ••	7/12	ALBUQUERQUE, NM ••	9/03	BIRMINGHAM, AL ••
5/30	BOSTON, MA ••	7/16	AUSTIN, TX ••	9/05	TAMPA, FL ••
5/31	SARATOGA SPRINGS, NY ••	7/17	BILOXI, MS ••	9/06	WEST PALM BEACH, FL ••
6/04	BANGOR, ME ✱‡	7/18	ATLANTA, GA ••	9/10	LEXINGTON, KY ••
6/05	HOLMDEL, NJ ••	7/24	SIOUX FALLS, SD ••	9/11	NASHVILLE, TN ••
6/06	WASHINGTON, DC ••	7/25	WICHITA, KS ••	9/12	GREENVILLE, SC ✱‡
6/13	SOUTHAVEN, MS ✱‡	7/29	SALT LAKE CITY, UT ••	9/18	PITTSBURGH, PA ••
6/14	ROGERS, AR ✱‡	8/07	CHARLOTTE, NC ••	9/19	PHILADELPHIA, PA ••

LADYANTEBELLUM.COM @LADYANTEBELLUM /LADYANTEBELLUM

BUY TICKETS AT LIVENATION.COM

BRANCOTT ESTATE NEW ZEALAND

EW'S 2015

Baby Power Li

1

PRINCE GEORGE OF CAMBRIDGE
PRINCE WILLIAM & CATHERINE, DUCHESS OF CAMBRIDGE

Suave and sophisticated, Prince George was breaking hearts before he was born, and now he regally reigns over pumpkin patches and playdates. He may be only the third heir to the throne, but his swagger in the swaddle suggests he's not remotely fazed by the opening lineup.

2

NORTH WEST
KANYE WEST & KIM KARDASHIAN

Prince George, I'ma let you finish, but Kim and Kanye's baby is one of the best of all time. Of all time! And thanks to her stage parents, we're betting that soon enough she'll dominate the recording industry. (No, seriously—she's already on Tidal.)

3

WYATT KUTCHER
ASHTON KUTCHER & MILA KUNIS

Much like her parents, that '70s baby just seems like the kind of infant you'd want to sit back and, like, have a beer with.

4

SILAS TIMBERLAKE
JUSTIN TIMBERLAKE & JESSICA BIEL

How early is too early for baby's first fedora? We sense that Silas will inherit Timberlake's smooth style as much as he'll inherit Biel's *7th Heaven* values. We hope.

5

RIVER ROSE BLACKSTOCK
BRANDON BLACKSTOCK & KELLY CLARKSON

If Clarkson is America's idol, then wide-eyed River is America's baby. Based on Clarkson's frequent photos of River jamming out with headphones, we're counting down the days until she faces off against Carrie Underwood's progeny in *Idol* season 45, covering One Direction oldies.

FICTIONAL-BABY POWER LIST

1 **MAGGIE SIMPSON** *The Simpsons*

2 **MIKEY** *Look Who's Talking*

3 **TOMMY PICKLES** *Rugrats*

4 **ADRIAN WOODHOUSE** *Rosemary's Baby*

st

With the long-awaited May 2 birth of **Princess Charlotte Elizabeth Diana of Cambridge**, royal-baby hysteria is sweeping the world. (What color will they paint the nursery?! Who designed the pram?!) It's time to prepare our favorite celebrity kids for life in the public eye. If the children are our future, these babies will ensure that star power rules long after this generation literally can't even anymore. —**MARC SNETIKER**

6

PRINCESS CHARLOTTE OF CAMBRIDGE

PRINCE WILLIAM & CATHERINE, DUCHESS OF CAMBRIDGE

At press time, Princess Charlotte Elizabeth Diana had just been born and thus has yet to show any personality traits. Stars, they're just like us! (And at fourth in line for the crown, she might as well be one of us regular folks, anyway.)

7

JAMES REYNOLDS

RYAN REYNOLDS & BLAKE LIVELY

Flipping gender-normative baby names on their head is progressive gal James, whose combo of Lively's and Reynolds' DNA is the most important development in genes since *The Sisterhood of the Traveling Pants*.

8

AVRI DOWNEY

ROBERT DOWNEY JR. & SUSAN DOWNEY

Being the daughter of Iron Man comes with a few perks: zero-gravity games of airplane, peekaboo with Daddy's electromagnetic arc reactor, and enough toys (both Fisher-Price and Maserati) to put the "play" in "billionaire playboy."

9

EVERLY TATUM

CHANNING TATUM & JENNA DEWAN TATUM

We eagerly await Everly's film debut in *Poop Up 2: The Streets*.

10

OLIVER FINLAY DALLAS

JOSH DALLAS & GINNIFER GOODWIN

The son of Prince Charming and Snow White is technically royal, sure, but if *Once Upon a Time* is any indication, our fascination will *really* set in once he meets Queen Elsa.

11

JUSTIN BIEBER

Egging houses? Reckless driving? This 21-year-old celebrity baby is proof that getting older doesn't mean growing up. We can think of at least 10 other toddlers he should be looking up to, even if he has to look down.

WILLIAM, CATHERINE, AND PRINCE GEORGE: CHRIS JACKSON/GETTY IMAGES; THE WESTS: CRAIG BARRITT/GETTY IMAGES; KUNIS: JON KOPALOFF/FILMMAGIC.COM; TIMBERLAKE AND BIEL: D DIPASUPIL/FILMMAGIC.COM; BLACKSTOCK: COURTESY OF KELLY CLARKSON; CHARLOTTE, CATHERINE, AND WILLIAM: ANDRE CAMARA/CAPITAL PICTURES/SIPA USA; LIVELY: DIMITRIOS KAMBOURIS/GETTY IMAGES; THE DOWNEYS: GREGG DEGUIRE/WIREIMAGE.COM; THE TATUMS: MICHAEL BUCKNER/GETTY IMAGES; GOODWIN: © FERN/SPLASH NEWS/CORBIS; BIEBER: THEO WARGO/GETTY IMAGES FOR THREE LIONS ENTERTAINMENT; *THE SIMPSONS, FAMILY GUY*: FOX (2); *LOOK WHO'S TALKING, RUGRATS, ROSEMARY'S BABY, DINOSAURS*: EVERETT COLLECTION (4); BEYONCE: KRISTIAN DOWLING/PICTUREGROUP

5

BABY SINCLAIR
Dinosaurs

6

STEWIE GRIFFIN
Family Guy

How to Announce a Celebrity Pregnancy

1 | Get pregnant. **2** | Wait five months. **3** | Attend a major awards show—say, the MTV VMAs. **4** | Perform your platinum single "Love on Top" for four minutes and 15 seconds. **5** | When the song ends, drop the mic and unbutton your sequined blazer to reveal maternity pants. **6** | Rub your baby bump. **7** | Sit back as you break the record for most tweets per second for a single event. **8** | Have baby.

Kurt Russell and Samuel L. Jackson in *The Hateful Eight*

Exclusive First Look at

THE HATEFUL EIGHT

BAD TO THE BONE

FOR HIS NEW MOVIE, QUENTIN TARANTINO ASSEMBLED A KILLER CAST, TRAPPED THEM IN A ROOM, AND WAITED TO SEE WHO WOULD GET OUT ALIVE. ON THE SET OF THE WILDEST WESTERN YET.

By KEITH STASKIEWICZ

P-21

MINNIE'S HABERDASHERY is a place that would be cozy if it weren't so cold: a frontier way station where dried grains and buckskins hang from the rafters and the walls are lined with mason jars, pastilles, jelly beans, and an old-timey display case for Red Apple tobacco, the official cigarette of the Quentin Tarantino universe. Here on a Hollywood soundstage, overhead ducts circulate a steady stream of frigid air, keeping the set a regulated 40 degrees Fahrenheit so that the actors' breaths condense into a photographable puff. ¶ "Clear the air, clear the air," Tarantino calls as he prepares a shot, while elsewhere on set Kurt Russell lights a cigarette. The actor, 64, plays John Ruth, a big bad bounty hunter in the throes of bringing his charge, the outlaw Daisy Domergue (Jennifer Jason Leigh), to justice. Ruth has handcuffed himself to her until they reach the town of Red Rock, where she will be hanged for her crimes. So they're not exactly lovebirds. "Kurt and I are essentially the most dysfunctional couple since *Who's Afraid of Virginia Woolf?*" says Leigh.

The majority of *The Hateful Eight*, which will be released later this year, takes place within the confines of Minnie's four wooden walls. Consequently the film's budget is considerably lower than that of Tarantino's last effort, 2012's *Django Unchained*, which cost a reported $100 million but raked in $425 million worldwide. *Eight*'s story line is also leaner: Eight individuals (see sidebar), tough as hardtack and mean as feral dogs, are trapped together during a Wyoming blizzard.

"It's very theatrical," says Tarantino.

(PREVIOUS SPREAD AND THIS SPREAD) ANDREW COOPER (5)

(Clockwise from top left) Russell, Jennifer Jason Leigh, and Bruce Dern; Jackson; Michael Madsen; Leigh

"For me it has more of a Western *Iceman Cometh* kind of vibe about it." Despite the director's love of spaghetti Westerns, his film owes more to the small screen than the big, specifically the weekly guest stars on the oaters of his youth like *The Virginian* and *Bonanza*. "You wait the whole episode to find out 'Are they a good guy or are they a bad guy?'" he says. "So I thought, 'What if I did a story that was made up of nothing but those characters?' So there's no good guys. There's no Little Joe."

The Hateful Eight may share an era with *Django*, but it shares more of its DNA with *Reservoir Dogs*: "a bunch of guys in a room who can't trust each other," Tarantino says. "That wasn't a marching order when I sat down to write the script, but pretty quickly I realized this is kind of a nice coming-full-circle." Add *Dogs* actors Tim Roth and Michael Madsen and the echoes are unavoidable. Tarantino has referred to this cast as his all-stars. Indeed, on set there is an actor representing every one of his films, and many of the crew members have been working with Tarantino since 2003's *Kill Bill—Vol. 1*. One of his team comes over and asks him about a flash effect he wants to use for the scene before telling me, "You know, I used to rent videos from this guy."

"*THE HATEFUL EIGHT* MAY SHARE AN ERA WITH *DJANGO UNCHAINED*, BUT IT SHARES MORE OF ITS DNA WITH *RESERVOIR DOGS*: 'A BUNCH OF GUYS IN A ROOM WHO CAN'T TRUST EACH OTHER,' SAYS QUENTIN TARANTINO."

The newbies include Demian Bichir (*A Better Life*) and Jennifer Jason Leigh, 53, who was eager to snag the role of the sole female among the eight. "I knew Quentin, but I had never had a chance to work with him, and I really wanted to," says Leigh. So she threw her ten-gallon hat into the ring to play Daisy, even if she didn't know her character's ultimate fate until the last possible moment. "It wasn't until I went to audition at his house that he gave me the ending," she says.

PINNED TO TARANTINO'S jacket is a tin star that reads DEPUTY. If he's just the deputy, who's the sheriff? "I like to be egalitarian," he says. Over the course of the day, he talks to nearly every single person on the set at one point or another. Despite

MEET THE HATERS

TARANTINO'S NEW FILM REVOLVES AROUND EIGHT HORRIBLE PEOPLE, EACH MORE DESPICABLE THAN THE LAST.

By Keith Staskiewicz

JOHN RUTH
Kurt Russell

John is a mean sonuvabitch with a code as intractable as a noose. He's on his way to Red Rock with his murderous bounty, Daisy Domergue, in tow.

MAJOR MARQUIS WARREN
Samuel L. Jackson

Once a Union officer, Warren now lives in the Wyoming mountains. He harbors his own fair share of secrets and still knows how to handle a gun.

DAISY DOMERGUE
Jennifer Jason Leigh

Just because she's handcuffed to her bounty hunter doesn't mean Daisy isn't a lethal threat. This infamous outlaw chews iron and spits nails.

JOE GAGE
Michael Madsen

An out-and-out cowboy in the classic mold, with a kerchief as dirty as his smirk, Gage is one of four strangers holed up at Minnie's Haberdashery when the others arrive.

the refrigerated atmosphere, there's an undeniable warmth. "Everybody knows everybody here," says Samuel L. Jackson. "I've been on more than a hundred films, and the only time I feel this way is on a Quentin film." Jackson, 66, a.k.a. Major Marquis Warren, is preparing to give one of the other characters a new pair of breathing holes. Squibs will spray bursts of fake blood across the floor of Minnie's, but not before Jackson delivers a Tarantino monologue as only he can, a sequence of words that gather ominously like thunderheads.

Tarantino oversees from a nearby chair. "You don't mind if I watch, do you?" rasps a voice behind the director. Madsen ambles over in costume with a gait as parabolic as the Duke's and pauses, eyebrows raised, before Tarantino shoots off a half magazine of his inimitable laugh. Tarantino tells Madsen that he wants him to be in the frame during the actual death scene. The film's complex system of nested facades and secret allegiances means that some of the actors need to play to two realities, and Madsen asks which one he should go with here. Does he act the lie or the truth? Tarantino claps Madsen on the back and tells him to act the lie this time. "You keep a straight face," he advises. "And you don't give it away."

About a year and a half ago, someone gave the whole movie away. The crime took place on a winter's night. The perpetrator: any one of a small group of men, all intimates of the victim. The murder weapon: the Internet.

Tarantino discovered that someone had leaked the first draft of his next script in January 2014 when agents began tangling his phone lines with casting pitches. Injured and outraged, he hastily put the project out of its misery, canceling the film and practically tacking a bill to the front door of the Hollywood Saloon that read "WANTED: the yeller-bellied four-flusher who killed *The Hateful Eight*."

The way Tarantino figured it, there were only six potential leakers, including the three actors to whom he had given the script: Bruce Dern, Roth, and Madsen. And that upset him almost more than the leak. "These were people I trusted," he says. *The Hateful Eight* is, in part, a locked-room whodunit and a snowbound Agatha Christie, and Tarantino suddenly found himself in the position of looking for a triggerman—which made his cast very, very nervous.

"Quentin was saying, 'I only gave the script to [you three], and I know for sure it wasn't Tim,' and I was like, 'Oh, no,'" Madsen, 56, recalls. "I took that script and put it in my closet in my house the day before I left for Italy. Nobody ever touched my script. I didn't even show it to my family, okay?" He stops and wipes a bead of sweat from his brow. "I go, 'Quentin, man, you got to go do something in public because everyone thinks I did it.' He starts laughing that laugh of his, and he goes, 'Don't worry.' I said, 'So are we going to do it or not?' He said, 'I don't know.'"

Roth, 53, remembers the episode with similar anxiety. "I was sad for all of us that possibly he wouldn't do it or that he would let something like that get in the way of filming," he says. "I was glad to hear I didn't do it, though." Tarantino ultimately decided he would rather keep the nose than spite his face. *The Hateful Eight* started production in Colorado in January—a full year after he'd promised to shelve it—with an updated script and a wholly new ending. Madsen, Dern, and Roth are still in the film, and the traitor remains at large. "I eventually kind of

SKETCH: MAURO BORELLI; ALL OTHERS: ANDREW COOPER (9)

OSWALDO MOBRAY
Tim Roth

If you can't tell by his continental-sounding name and fancy tailoring, Mobray isn't a local. The well-appointed Brit claims to be the new hangman of Red Rock.

CHRIS MANNIX
Walton Goggins

A Southerner who's moved west, Mannix says he's the sheriff. But anyone in a Western should know better than to trust a man in a black hat.

GENERAL SANFORD SMITHERS
Bruce Dern

This former Confederate general is the most laconic of the bunch, content to hold his peace (until he's required to hold his piece).

BOB
Demian Bichir

Swaddled in a giant fur coat—and an equally giant fur beard—Bob "the Mexican" has taken over innkeeper duties from Minnie while she's away visiting relatives.

decided I didn't want to know who did it," says Tarantino. "I figured out who the three people it was least likely to be were and who the three people it was most likely to be were, and I was able to just say to myself, 'It's one of those six.' "

THE ***HATEFUL EIGHT*** SET feels like a time bubble, and not just because of the period dressing. It's conspicuously free of 21st-century trappings—phones are confiscated at a Checkpoint Charlie that's been set up right outside the stage door, and they are filming with 70mm cameras that were last used on CinemaScope epics like *Ben-Hur* and *Mutiny on the Bounty*. (Tarantino also clacked out the film's script on the same 1987 Smith Corona word processor he used to write films including *Pulp Fiction* and *Inglourious Basterds*.) It's not so much that he's technophobic; it's that he's from a time before someone could plaster your new script all over the Web.

(From top) A production-design sketch; director Quentin Tarantino with Russell, Leigh, and Tim Roth on set

"Hollywood has changed a whole lot, and if I had to change with it, I wouldn't even make it to 60," says Tarantino. "I signed up for one film industry and I'm not signing up for the other one. That's not why I got into this." At 52 he's starting to gray slightly around the temples, a few new lines penciled across his brow, but Tarantino still looks remarkably boyish. "I want there to be a connection to the young artist's spirit that was there in *Reservoir Dogs*," he says. "I don't want to be one of those old-man directors; I want there to be some form of aesthetic connection, a vitality, from my first film to whatever is my last film."

This youthfulness is contagious. Many of his actors, nearly all grizzled industry veterans, seem younger than their years. "Are you familiar with a bitmoji?" Kurt Russell asks me in his dressing room. He's sporting a bullet hole in his stomach and a walrus-like lip broom that makes Tom Selleck's mustache look like Charlie Chaplin's. He takes out his phone and shows me a text chain that he and the other actors—who've branded themselves the Haters—use to keep in constant contact when they're off set. It reads like correspondence among a gaggle of teenage girls. "We all say goodnight to each other before we go to bed," Russell says as he flips through the messages, grinning. "See? Everybody's going, 'I love you guys.' 'Lights out.' 'Nighty-night H8ers.' This is what we do. 'Nighty-night H8ers.' Where's the one I'm looking for? I know you'll like it. Here we go." His thumb settles on a picture of Yosemite Sam that Roth sent him. "That's supposed to be me. You know, because of my mustache." If ever there was a fearsome gang of hard-bitten brutes, this would be it.

The Goodbye Girl

As Kalinda Sharma, the ace investigator on *The Good Wife*, **Archie Panjabi** was a fan favorite. But after six seasons on the show, the actress has decided to pack up her boots and check out life on the other side of *Wife*.

BY LYNETTE RICE

ON APRIL 8, her last day of playing Kalinda Sharma on CBS' *The Good Wife*, Archie Panjabi felt she had to appear strong and calm. So she hoisted herself onto a table—in her character's signature spike-heeled boots, no less—to make one final speech to the cast and crew.

"I didn't want to burst out in tears. That would totally ruin my reputation for playing such a cool character," recalls Panjabi, 42, who's portrayed the legal show's enigmatic investigator with a penchant for wearing those black knee-high boots since day one. "Part of me was thinking, 'Kalinda would do the same thing. She would just get up, make that speech, and then walk out the door.' So I did."

Fans will be relieved to learn that Kalinda's onscreen exit in the May 10 season finale should look similar to her real-life departure. Unlike the shocking shooting death of Will Gardner (Josh Charles) in season 5, Kalinda (spoiler alert!) won't

Photograph by **RICHARD PHIBBS**

Archie Panjabi photographed in New York City

(From left) Archie Panjabi with Marc Warren; on the set with Julianna Margulies

die—though that doesn't mean she'll be returning anytime soon, either. "She's done all the things that she needs to do, so I believe it would be unlikely for her to come back," explains Panjabi, whose six-year contract with the drama expires this month. "There's a scene in the very last episode where you do see me walking away, and I have a look on my face. I didn't have to act for that. The way she felt is the way I did—that it just felt right to go."

She'll leave behind some pretty big boots to fill. When *Good Wife* creators Robert and Michelle King cast the U.K.-born Panjabi in 2008 after seeing her in *A Good Year* opposite Russell Crowe, the plan was to have her play a minor role on the major ensemble drama. "But when we saw the dailies, she just blew us away," remembers Robert King. "There was a mystery to Archie's performance that was never written into the part. And after three or four episodes, we started writing toward what Archie was doing."

The Kings weren't the only ones who fixated on Panjabi. Virtually overnight, audiences became obsessed with the orange-notebook-carrying, leather-jacket-wearing bisexual who once took a baseball bat to an enemy's car. Even Kalinda's idiosyncrasies put the viewers in a tizzy: When her character started drinking milk (at Panjabi's suggestion), they immediately thought that Kalinda had a digestive problem. "I just wanted to be different," recalls the actress, who won an Emmy for her role after the show's first season.

Kalinda's continuing arc didn't always jell with her rabid fans. In an attempt to flesh out her backstory, the Kings introduced Kalinda's estranged and very violent husband (Marc Warren) in season 4. He wasn't exactly well received—viewers were so angry over the way he stalked and threatened Kalinda that he was written out after just eight episodes. "He's a very nice actor," laments Panjabi. "It was very flattering to have people say, 'We don't like what he's doing to her,' and then for the creators to have to remove him."

And her strongest relationship, her friendship with Alicia Florrick (Julianna Margulies), disintegrated as well. While the two started off the series as unlikely drinking pals—and a welcome portrait of female camaraderie and support in the office—all of that changed toward the end of season 2, when Alicia discovered that her husband, Peter (Chris Noth), had slept with Kalinda. After the epic reveal, the two women rarely appeared in a scene together. When asked why the cold war went on for so long, Panjabi tells EW, "I think that's a question you need to ask the producers. But I do feel that that relationship between the two women is, like, one of the best on TV, in terms of it being the most honest."

Although Panjabi is leaving on good terms, she does wish Kalinda had been given more screen time during her swan song. "I would've liked to have been featured a little bit more heavily, but they have restrictions and I respect that," Panjabi says. "But they do a degree of justice to her in the last episode. That one was for the fans."

Panjabi won't be off TV for long—at least not in the U.K., where she'll star opposite Ciarán Hinds in the next season of the BBC crime drama *Shetland*. She's still trying to find her next role in the U.S., but she's already under contract with 20th Century Fox TV, which is hoping to find something fresh for her by next season. "It's very easy, after you've played a supporting role, that you want to go on to be a lead," admits Panjabi, who has a role in the Dwayne Johnson movie *San Andreas*, out later this month. "But I think it really does depend on the project."

"I didn't want to burst out in tears. That would totally ruin my reputation for playing such a cool character."

While she's ready to move on from the role, Kalinda—and her boots—will always be meaningful to Panjabi. "I liked the idea that everybody else was all buttoned-up, and here comes this woman who doesn't want to conform. Those were my magic boots of justice. I could do anything in those boots." ■

PANJABI AND WARREN: JEFFREY NEIRA/CBS; PANJABI AND MARGULIES: DAVID M. RUSSELL/CBS

FIND YOUR Must-Haves AT THE

Entertainment WEEKLY Store

YOUR ONE STOP POP CULTURE SHOP

Apparel	Accessories	Glassware	Books	Cover Gallery

SHOP.EW.COM

CAREY THE ONE

RANKING MARIAH'S GREATEST HITS

THIS MONTH **MARIAH CAREY** CELEBRATES HER **18 NO. 1 SONGS**—THE MOST OF ANY SOLO ARTIST IN POP MUSIC HISTORY—WITH THE LAUNCH OF BOTH A LAS VEGAS RESIDENCY AND A NEW GREATEST-HITS ALBUM. WE CELEBRATE HER RIGHT BACK BY PUTTING EACH SMASH IN OUR OWN (HIGHLY SUBJECTIVE) ORDER.

Mariah Carey during the filming of 1995's "Fantasy" music video at Rye Playland in Rye, N.Y.

1

"Fantasy"

1995 • 8 WEEKS

"Fantasy" isn't just the platonic ideal of a Mariah Carey single—it's an all-around perfect song. Built on a squiggling sample borrowed from Tom Tom Club's 1981 hit "Genius of Love," the track (co-produced by Carey, Sean "Diddy" Combs, and Dave Hall) hit just hard enough to cement Carey's hip-hop bona fides but was still bubbly enough for suburban middle-school dances. Combs enlisted Wu-Tang Clan ringleader Ol' Dirty Bastard to add some New York City grit to the remix; as a result, even listeners habitually allergic to rap music know that "Me and Mariah/ Go back like babies with paci*fiyahs*" line by heart. And of course, there's Carey's sugar-smacked vocal floating above it all, as fizzy, rich, and satisfying as an ice cream soda on a hot summer boardwalk.

2 / "Always Be My Baby"

1996 • 2 WEEKS

She had us at the first "doo-doo-doo *dow*." Add a few more taffy-sticky coos, and no, there's no way we would ever try to shake her—even if we didn't know yet that "always" really would last this long.

3 / "Vision of Love"

1990 • 4 WEEKS

Carey didn't so much debut with her very first single as descend fully formed, like a Lycra-clad Venus on the half shell. Who had heard high notes like those outside of an opera house? When had we ever even *been* to the opera? It didn't matter; by the time she hit that epic final vocal run, Our Lady of Infinite Melismata was consecrated.

4 / "Emotions"

1991 • 3 WEEKS

As if to prove her first album wasn't a fluke, Mariah went ahead and sang the hell out of the first single on her second full-length, too. Sure, it's got one of the most cartoonishly nonspecific choruses ever written ("You've got me feeling emotions!"), but the way she double-jumps her own range into Virgin Galactic territory? Legendary.

MY FAVORITE NON-NO. 1

My favorite song is 'Make It Happen.' It has such a powerful message for those who have struggled with any difficulty in their life. It's about finding a way to stay strong, to keep fighting, and as Ms. Mariah says, making it happen!"

LEE DANIELS

5 / "Honey"

1997 • 3 WEEKS

Mimi made her declaration of independence with a staccato piano line, a classic rap sample, and an exhalation of *nah-nah-nah-nah-nah-nah*s: "Honey" was the first single to follow her split from husband/Svengali Tommy Mottola, and the symbolism of the track's James Bond-ian video, which showcased Carey slipping out of handcuffs and speeding off on a Jet Ski, was not lost on listeners. Neither was its sinuous hook; the song became her third to debut at No. 1.

6 / "Someday"

1991 • 2 WEEKS

Carey has always been the mistress of pretty pining, but she knew how to flip the script when her Mimi-ness went unappreciated. Here, she lets an ex foolish enough to walk away know just what he'll be missing. You think you'll find better, boy? No such thing.

7 / "One Sweet Day"

1995 • 16 WEEKS

Goose bumps, every time. Mariah's heavenly vocals, combined with the song's universal message and the sweet harmonies of Boyz II Men, undoubtedly helped it become the longest-running No. 1 in *Billboard* chart history—a staggering four straight months at the top.

8 / "We Belong Together"

2005 • 14 WEEKS

While this later gem may lack the effortless octave-sweeping of her earlier hits, Carey's syncopated ode to destiny is still one of her most enduring portraits of heartbreak and all its frustrations. (When love has left you, not even the airwaves are safe: "So I turn the dial/Trying to catch a break/And then I hear Babyface.")

9 / "Love Takes Time"

1990 • 3 WEEKS

With just the softest synthesizer tinkle, a touch of percussion, and what may well have been a borrowed pair of back-porch wind chimes, she made every last listener feel the utter despair of a breakup: "Losing my mind/From this hollow in my heart/Suddenly I'm so incomplete." Cry, crawl toward the chardonnay bottle on the kitchen floor, repeat.

10 / "Heartbreaker"

1999 • 2 WEEKS

It's hard to imagine a world where Jay Z plays backup for anyone. But in Carey's lead single off 1999's *Rainbow*, Hova does just that and steals the song: As Carey soars/sleepwalks through (by then) trademark Mimi leitmotifs of unavailable men, regret, codependency, and game-playin', Jay busts on in to pair "Jacuzzi" with "newbie."

11 / "I Don't Wanna Cry"

1991 • 2 WEEKS

This weeper from her eponymous debut is a rallying—sorry, we can't help it—cry for the love-starved and lonely. If the title was

(PREVIOUS SPREAD) KEVIN MAZUR ARCHIVE/WIREIMAGE.COM; (THIS PAGE) DANIELS: © IAN/CORBIS

15 / "I'll Be There"

1992 • 2 WEEKS

Believe it or not, Carey hadn't made many live appearances before taking the stage for *MTV Unplugged;* she thought of herself mostly as a studio artist and a producer. But her raw, soulful deconstruction of key songs from her first two albums was a revelation, as was her cover of the Jackson 5's "I'll Be There." In recasting one of Michael Jackson's all-time greatest songs, she made it utterly her own.

a directive, well, mission not accomplished.

12 / "Don't Forget About Us"

2005 • 2 WEEKS

The lilting chorus, those breathy harmonies, that mammoth note at the end just because she can—"Don't Forget" hits all of Mariah's strengths in one fell swoop. And don't forget about the sassy bridge, where Carey spills all the tea: "I bet she can't do it like me/She'll never be MC."

13 / "Dreamlover"

1993 • 8 WEEKS

So fresh and summery and carefree that its video—one of the first ever directed by "Blurred Lines" and "We Can't Stop" helmer Diane Martel—was just the logical extension of the track's glorious, frolicking-in-cutoffs groove. Vocally, "Dreamlover" was the moment Mariah stopped trying so hard, and her newfound breeziness helped her graduate from superstar to unstoppable cosmic force. (In cutoffs.)

14 / "My All"

1998 • 1 WEEK

By 1997's *Butterfly*, the collection from which this let-the-candles-burn ballad comes, Carey's music had officially become a blend of hip-hop-inflected R&B and pop that couldn't be parsed for parts. Though it could, apparently, be put through a slow-burn flamenco filter and zhuzhed up with some serious sensuality and Spanish guitar.

16 / "Hero"

1993 • 4 WEEKS

There's a timelessness to "Hero" that's almost jarring—it's such a classic chest-pounder that it's as if we've always had "Hero," and the imaginary movie scene to go with it (A brave astronaut blasts off to save the planet? A firefighter cradles a puppy rescued from a burning orphanage?). That elusive quality will keep the song and sentiment in rotation forever—which probably makes Carey glad she didn't give this one away to its intended recipient, Gloria Estefan.

MY FAVORITE NON-NO. 1

Mine is 'Through the Rain,' which is from the album *Charmbracelet*. When I was younger I used to run outside in the rain and listen to it on my headphones and dance around singing it."

CHARLI XCX

17 / "Touch My Body"

2008 • 2 WEEKS

Five-octave range be damned: Only Mariah could spend an entire song essentially sing-talking and still have the pluck to purr, "Come on and give me what I deserve." Amid sporadic finger snaps and plinking piano keys, she implores her secret lover (memorably portrayed in the song's video by *30 Rock*'s Jack McBrayer) not to blab, or else: "I will hunt you down."

18 / "Thank God I Found You"

2000 • 1 WEEK

Carey's first chart-topper of the 21st century isn't by any means her best: It suffers from cluttered boy-band production, an indistinct chorus, and an insistence that we should take seriously anybody in 98 Degrees not named Lachey. Those weak spots earn it last place on our list, but not necessarily in our hearts—which have always had room for even Mimi's ugliest platinum ducklings.

WRITTEN BY
Kyle Anderson, Isabella Biedenharn, Leah Greenblatt, Chris Rackliffe, Jason Sheeler, and Madison Vain

CHARLI XCX: KEVIN MAZUR/WIREIMAGE.COM

EXCLUSIVE EXCERPT

STEPHEN KING'S FINDERS KEEPERS

THE HORROR-MEISTER RETURNS WITH A TAUT, TENSE SEQUEL TO LAST YEAR'S *MR. MERCEDES*.

ILLUSTRATIONS BY JAE LEE & JUNE CHUNG

1978

"WAKE U GENIUS."

Rothstein didn't want to wake up. The dream was too good. It featured his first wife months before she became his first wife, seventeen and perfect from head to toe. Naked and shimmering. Both of them naked. He was nineteen, with grease under his fingernails, but she hadn't minded that, at least not then, because his head was full of dreams and that was what she cared about. She believed in the dreams even more than he did, and she was right to believe. In this dream she was laughing and reaching for the part of him that was easiest to grab. He tried to go deeper, but then a hand began shaking his shoulder, and the dream popped like a soap bubble.

He was no longer nineteen and living in a two-room New Jersey apartment, he was six months shy of his eightieth birthday and living on a farm in New Hampshire, where his will specified he should be buried. There were men in his bedroom. They were wearing ski masks, one red, one blue, and one canary-yellow. He saw this and tried to believe it was just another dream—the sweet one had slid into a nightmare, as they sometimes did—but then the hand let go of his arm, grabbed his shoulder, and tumbled him onto the floor. He struck his head and cried out.

"Quit that," said the one in the yellow mask. "You want to knock him unconscious?"

"Check it out." The one in the red mask pointed. "Old fella's got a woody. Must have been having one hell of a dream."

Blue Mask, the one who had done the shaking, said, "Just a piss hard-on. When they're that age, nothing else gets em up. My grandfather—"

"Be quiet," Yellow Mask said. "Nobody cares about your grandfather."

Although dazed and still wrapped in a fraying curtain of sleep, Rothstein knew he was in trouble here. Two words surfaced in his mind: *home invasion*. He looked up at the trio that had materialized in his bedroom, his old head aching (there was going to be a huge bruise on the right side, thanks to the blood thinners he took), his heart with its perilously thin walls banging against the left side of his ribcage. They loomed over him, three men with gloves on their hands, wearing plaid fall jackets below those terrifying balaclavas. Home invaders, and here he was, five miles from town.

Rothstein gathered his thoughts as best he could, banishing sleep and telling himself there was one good thing about this situation: if they didn't want him to see their faces, they intended to leave him alive.

Maybe.

"Gentlemen," he said.

Mr. Yellow laughed and gave him a thumbs-up. "Good start, genius."

Rothstein nodded, as if at a compliment. He glanced at the bedside clock, saw it was quarter past two in the morning, then looked back at Mr. Yellow, who might be the leader. "I have only a little money, but you're welcome to it. If you'll only leave without hurting me."

The wind gusted, rattling autumn leaves against the west side of the house. Rothstein was aware that the furnace was running for the first time this year. Hadn't it just been summer?

"According to our info, you got a lot more than a little." This was Mr. Red.

"Hush." Mr. Yellow extended a hand to Rothstein. "Get off the floor, genius."

Rothstein took the offered hand, got shakily to his feet, then sat on the bed. He was breathing hard, but all too aware (self-awareness had been both a curse and a blessing all his life) of the picture he must make: an old man in flappy blue pajamas, nothing left of his hair but white popcorn puffs above the ears. This was what had become of the writer who, in the year JFK became president, had been on the cover of *Time* magazine: JOHN ROTHSTEIN, AMERICA'S RECLUSIVE GENIUS.

Wake up, genius.

"Get your breath," Mr. Yellow said. He sounded solicitous, but Rothstein did not trust this. "Then we'll go into the living room, where normal people have their discussions. Take your time. Get serene."

Rothstein breathed slowly and deeply, and his heart quieted a little. He tried to think of Peggy, with her teacup-sized breasts (small but perfect) and her long, smooth legs, but the dream was as gone as Peggy herself, now an old crone living in Paris. On his money. At least Yolande, his second effort at marital bliss, was dead, thus putting an end to the alimony.

Red Mask left the room, and now Roth-

UP,

stein heard rummaging in his study. Something fell over. Drawers were opened and closed.

"Doing better?" Mr. Yellow asked, and when Rothstein nodded: "Come on, then."

Rothstein allowed himself to be led into the small living room, escorted by Mr. Blue on his left and Mr. Yellow on his right. In his study the rummaging went on. Soon Mr. Red would open the closet and push back his two jackets and three sweaters, exposing the safe. It was inevitable.

All right. As long as they leave the notebooks, and why would they take them? Thugs like these are only interested in money. They probably can't even read anything more challenging than the letters in Penthouse.

Only he wasn't sure about the man in the yellow mask. That one sounded educated.

All the lamps were on in the living room, and the shades weren't drawn. Wakeful neighbors might have wondered what was going on in the old writer's house...if he had neighbors. The closest ones were two miles away, on the main highway. He had no friends, no visitors. The occasional salesman was sent packing. Rothstein was just that peculiar old fella. The retired writer. The hermit. He paid his taxes and was left alone.

Blue and Yellow led him to the easy chair facing the seldom-watched TV, and when he didn't immediately sit, Mr. Blue pushed him into it.

"Easy!" Yellow said sharply, and Blue stepped back a bit, muttering. Mr. Yellow was the one in charge, all right. Mr. Yellow was the wheeldog.

He bent over Rothstein, hands on the knees of his corduroys. "Do you want a little splash of something to settle you?"

"If you mean alcohol, I quit twenty years ago. Doctor's orders."

"Good for you. Go to meetings?"

"I wasn't an *alcoholic*," Rothstein said, nettled. Crazy to be nettled in such a situation...or was it? Who knew how one was supposed to react after being yanked out of bed in the middle of the night by men in colorful ski masks? He wondered how he might write such a scene and had no idea; he did not write about situations like this. "People assume any twentieth-century white male writer must be an *alcoholic*."

"All right, all right," Mr. Yellow said. It was as if he were placating a grumpy child. "Water?"

"No, thank you. What I want is for you three to leave, so I'm going to be honest with you." He wondered if Mr. Yellow understood the most basic rule of human discourse: when someone says they're going to be honest with you, they are in most cases preparing to lie faster than a horse can trot. "My wallet is on the dresser in the bedroom. There's a little over eighty dollars in it. There's a ceramic teapot on the mantel..."

He pointed. Mr. Blue turned to look, but Mr. Yellow did not.

Mr. Yellow continued to study Rothstein, the eyes behind the mask almost amused. *It's not working*, Rothstein thought, but he persevered. Now that he was awake, he was pissed off as well as scared, although he knew he'd do well not to show that.

"It's where I keep the housekeeping money. Fifty or sixty dollars. That's all there is in the house. Take it and go."

"F---ing liar," Mr. Blue said. "You got a lot more than that, guy. We know. Believe me."

As if this were a stage play and that line his cue, Mr. Red yelled from the study. "Bingo! Found a safe! Big one!"

Rothstein had known the man in the red mask would find it, but his heart sank anyway. Stupid to keep cash, there was no reason for it other than his dislike of credit cards and checks and stocks and instruments of transfer, all the tempting chains that tied people to America's overwhelming and ultimately destructive debt-and-spend machine. But the cash might be his salvation. Cash could be replaced. The notebooks, over a hundred and fifty of them, could not.

"Now the combo," said Mr. Blue. He snapped his gloved fingers. "Give it up."

Rothstein was almost angry enough to refuse, according to Yolande anger had been his lifelong default position ("Probably even in your goddam cradle," she had said), but he was also tired and frightened. If he balked, they'd beat it out of him. He might even have another heart attack, and one more would almost certainly finish him.

"If I give you the combination to the safe, will you take the money inside and go?"

"Mr. Rothstein," Mr. Yellow said with a kindliness that seemed genuine (and thus grotesque), "you're in no position to bargain. Freddy, go get the bags."

Rothstein felt a huff of chilly air as Mr. Blue, also known as Freddy, went out through the kitchen door. Mr. Yellow, meanwhile, was smiling again. Rothstein already detested that smile. Those red lips.

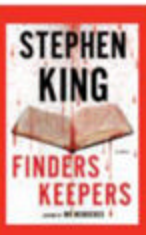
"Come on, genius—give. Soonest begun, soonest done."

Rothstein sighed and recited the combination of the Gardall in his study closet. "Three left two turns, thirty-one right two turns, eighteen left one turn, ninety-nine right one turn, then back to zero."

Behind the mask, the red lips spread wider, now showing teeth. "I could have guessed that. It's your birth date."

As Yellow called the combination to the man in his closet, Rothstein made certain unpleasant deductions. Mr. Blue and Mr. Red had come for money, and Mr. Yellow might take his share, but he didn't believe money was the primary objective of the man who kept calling him *genius*. As if to underline this, Mr. Blue reappeared, accompanied by another puff of cool outside air. He had four empty duffel bags, two slung over each shoulder.

"Look," Rothstein said to Mr. Yellow, catching the man's eyes and holding



From FINDERS KEEPERS by Stephen King

Copyright © 2015 by Stephen King. Reprinted by permission of Scribner, a Division of Simon & Schuster, Inc.

them. "Don't. There's nothing in that safe worth taking except for the money. The rest is just a bunch of random scribbling, but it's important to me."

From the study Mr. Red cried: "Holy hopping Jesus, Morrie! We hit the jackpot! Eee-doggies, there's a *ton* of cash! Still in the bank envelopes! Dozens of them!"

At least sixty, Rothstein could have said, maybe as many as eighty. With four hundred dollars in each one. From Arnold Abel, my accountant in New York. Jeannie cashes the expense checks and brings back the cash envelopes and I put them in the safe. Only I have few expenses, because Arnold also pays the major bills from New York. I tip Jeannie once in awhile, and the postman at Christmas, but otherwise, I rarely spend the cash. For years this has gone on, and why? Arnold never asks what I use the money for. Maybe he thinks I have an arrangement with a call girl or two. Maybe he thinks I play the ponies at Rockingham.

But here is the funny thing, he could have said to Mr. Yellow (also known as Morrie). I have never asked *myself*. Any more than I've asked myself why I keep filling notebook after notebook. Some things just are.

He *could* have said these things, but kept silent. Not because Mr. Yellow wouldn't understand, but because that knowing redlipped smile said he just might.

And wouldn't care.

"What else is in there?" Mr. Yellow called. His eyes were still locked on Rothstein's. "Boxes? Manuscript boxes? The size I told you?"

"Not boxes, notebooks," Mr. Red reported back. "F---in safe's filled with em."

Mr. Yellow smiled, still looking into Rothstein's eyes. "Handwritten? That how you do it, genius?"

"Please," Rothstein said. "Just leave them. That material isn't meant to be seen. None of it's ready."

"And never will be, that's what I think. Why, you're just a great big hoarder." The twinkle in those eyes—what Rothstein thought of as an Irish twinkle—was gone now. "And hey, it isn't as if you *need* to publish anything else, right? Not like there's any *financial imperative*. You've got royalties from *The Runner*. And *The Runner Sees Action*. And *The Runner Slows Down*. The famous Jimmy Gold trilogy. Never out of print. Taught in college classes all over this great nation of ours. Thanks to a cabal of lit teachers who think you and Saul Bellow hung the moon, you've got a captive audience of book-buying undergrads. You're all set, right? Why take a chance on publishing something that might put a dent in your solid gold reputation? You can hide out here and pretend the rest of the world doesn't exist." Mr. Yellow shook his head. "My friend, you give a whole new meaning to anal retentive."

Mr. Blue was still lingering in the doorway. "What do you want me to do, Morrie?"

"Get in there with Curtis. Pack everything up. If there isn't room for all the notebooks in the duffels, look around. Even a cabin rat like him must have at least one suitcase. Don't waste time counting the money, either. I want to get out of here ASAP."

MORRIE POINTED THE PISTOL. THE MUZZLE WAS A BLACK EYE.

"Okay." Mr. Blue—Freddy—left.

"Don't do this," Rothstein said, and was appalled at the tremble in his voice. Sometimes he forgot how old he was, but not tonight.

The one whose name was Morrie leaned toward him, greenish gray eyes peering through the holes in the yellow mask. "I want to know something. If you're honest, maybe we'll leave the notebooks. Will you be honest with me, genius?"

"I'll try," Rothstein said. "And I never called myself that, you know. It was *Time* magazine that called me a genius."

"But I bet you never wrote a letter of protest."

Rothstein said nothing. Sonofabitch, he was thinking. Smartass sonofabitch.

You won't leave anything, will you? It doesn't matter what I say.

"Here's what I want to know—why in God's name couldn't you leave Jimmy Gold alone? Why did you have to push his face down in the dirt like you did?"

The question was so unexpected that at first Rothstein had no idea what Morrie was talking about, even though Jimmy Gold was his most famous character, the one he would be remembered for (assuming he was remembered for anything). The same *Time* cover story that had referred to Rothstein as a genius had called Jimmy Gold "an American icon of despair in a land of plenty." Pretty much horses---, but it had sold books.

"If you mean I should have stopped with *The Runner*, you're not alone." But almost, he could have added. *The Runner Sees Action* had solidified his reputation as an important American writer, and *The Runner Slows Down* had been the capstone of his career: critical bouquets up the wazoo, on the *New York Times* best-seller list for sixty-two weeks. National Book Award, too—not that he had appeared in person to accept it. "The *Iliad*

of postwar America," the citation had called it, meaning not just the last one but the trilogy as a whole.

"I'm not saying you should have stopped with *The Runner*," Morrie said. "*The Runner Sees Action* was just as good, maybe even better. They were *true*. It was the last one. Man, what a crap carnival. Advertising? I mean, *advertising*?"

Mr. Yellow then did something that tightened Rothstein's throat and turned his belly to lead. Slowly, almost reflectively, he stripped off his yellow balaclava, revealing a young man of classic Boston Irish countenance: red hair, greenish eyes, pasty-white skin that would always burn and never tan. Plus those weird red lips.

"House in the *suburbs*? Ford sedan in the *driveway*? Wife and two little *kiddies*? Everybody sells out, is that what you were trying to say? Everybody eats the poison?"

"In the notebooks..."

There were two more Jimmy Gold novels in the notebooks, that was what he wanted to say, ones that completed the circle. In the first of them, Jimmy comes to see the hollowness of his suburban life and leaves his family, his job, and his comfy Connecticut home. He leaves on foot, with nothing but a knapsack and the clothes on his back. He becomes an older version of the kid who dropped out of school, rejected his materialistic family, and decided to join the army after a booze-filled weekend spent wandering in New York City.

"In the notebooks what?" Morrie asked. "Come on, genius, speak. Tell me why you had to knock him down and step on the back of his head."

In The Runner Goes West *he becomes himself again*, Rothstein wanted to say. *His essential self.* Only now Mr. Yellow had shown his face, and he was removing a pistol from the right front pocket of his plaid jacket. He looked sorrowful.

"You created one of the greatest characters in American literature, then s--- on him," Morrie said. "A man who could do that doesn't deserve to live."

The anger roared back like a sweet surprise. "If you think that," John Rothstein said, "you never understood a word I wrote."

Morrie pointed the pistol. The muzzle was a black eye.

Rothstein pointed an arthritis-gnarled finger back, as if it were his own gun, and felt satisfaction when he saw Morrie blink and flinch a little. "Don't give me your dumbass literary criticism. I got a bellyful of that long before you were born. What are you, anyway, twenty-two? Twenty-three? What do you know about life, let alone literature?"

"Enough to know not everyone sells out." Rothstein was astounded to see tears swimming in those Irish eyes. "Don't lecture me about life, not after spending the last twenty years hiding away from the world like a rat in a hole."

This old criticism—how *dare* you leave the Fame Table?—sparked Rothstein's anger into full-blown rage—the sort of glassthrowing, furniture-smashing rage both Peggy and Yolande would have recognized—and he was glad. Better to die raging than to do so cringing and begging.

"How will you turn my work into cash? Have you thought of that? I assume you have. I assume you know that you might as well try to sell a stolen Hemingway notebook, or a Picasso painting. But your friends aren't as educated as you are, are they? I can tell by the way they speak. Do they know what you know? I'm sure they don't. But you sold them a bill of goods. You showed them a large pie in the sky and told them they could each have a slice. I think you're capable of that. I think you have a lake of words at your disposal. But I believe it's a shallow lake."

"Shut up. You sound like my mother."

"You're a common thief, my friend. And how stupid to steal what you can never sell."

"Shut up, genius, I'm warning you."

Rothstein thought, And if he pulls the trigger? No more pills. No more regrets about the past, and the litter of broken relationships along the way like so many cracked-up cars. No more obsessive writing, either, accumulating notebook after notebook like little piles of rabbit turds scattered along a woodland trail. A bullet in the head would not be so bad, maybe. Better than cancer or Alzheimer's, that prime horror of anyone who has spent his life making a living by his wits. Of course there would be headlines, and I'd gotten plenty of those even before that damned *Time* story...but if he pulls the trigger, I won't have to read them.

"You're *stupid*," Rothstein said. All at once he was in a kind of ecstasy. "You think you're smarter than those other two, but you're not. At least they understand that cash can be spent." He leaned forward, staring at that pale, freckle-spattered face. "You know what, kid? It's guys like you who give reading a bad name."

"Last warning," Morrie said.

"F--- your warning. And f--- your mother. Either shoot me or get out of my house."

Morris Bellamy shot him.

Movies

Sofia Vergara and Reese Witherspoon

Hot Pursuit

STARRING *Reese Witherspoon, Sofia Vergara, Robert Kazinsky*
DIRECTED BY *Anne Fletcher*
PG-13, 1 HR., 27 MINS.
By Leah Greenblatt

WHAT'S SPANGLISH FOR *déjà vu*? There's hardly a single moment in *Hot Pursuit* that won't remind you of scenes you've seen at the multiplex a thousand times before. (The movie's original title was *Don't Mess With Texas*, probably because *Thelma & Louise Ride the Pineapple Express All the Way to Jump Street—and They've Got Lethal Weapons, Y'all!* was just too long.)

Reese Witherspoon stars as Rose Cooper, a deskbound San Antonio cop with the mien of an anxious meerkat and the luck of a two-leaf clover. She can reel off every code in the precinct handbook, but her name has become a synonym for screwing up ever since she accidentally Tasered the local mayor's son (as in "Aw, man, you just got Coopered!"). Sofia Vergara steers into the casting curve as Daniella Riva, a feisty

SAM EMERSON

Colombian glamazon with an arsenal of tight dresses and a loose grasp on American idioms. The pair meet cute-ish when Cooper—for most of the movie, her first name's just "Officer"—and another detective are assigned to escort Daniella and her drug-dealing husband to a Dallas courtroom, where they're scheduled to testify against notorious (is there any other kind?) cartel leader Vicente Cortez.

But Cortez's hitmen, of course, have other plans: Five minutes and 50 bullets later, Cooper's got a partner down, Daniella is freshly widowed, and these two ladies are on the lam in a "borrowed" Cadillac convertible with some questionable cargo in the trunk. (In keeping with the rules of comedy, Daniella seems to finish grieving in about the time it took you to read this sentence.) Under more sensible circumstances, they would head straight to the nearest police station. But it turns out that the pair's would-be assassins just might be dirty cops—and they're determined to finish the job they started, so the girls have to beat them to Dallas, pronto.

And so a long, wobbly string of shenanigans begins. Some bits are genuinely funny—Cooper accidentally getting jacked on the "baking powder" in the trunk, a furious whisper-fight in subtitled Spanish, something deeply weird about a squirrel—but most, painfully, are not. Director Anne Fletcher (*The Proposal*) doesn't seem to know how to play it any way but broad: Witherspoon's character is so tightly wound she's practically corkscrewed, while Vergara's Daniella is left to lean hard on every Latina-*caliente* cliché. (Los boobs: She has them!) The script barely bothers to acknowledge huge holes in logic, and even the low-key charm of Cooper's potential love interest (*True Blood*'s Robert Kazinsky) is drowned out by the constant, frenzied clang of slapstick; maybe the Taser got him, too.

The best part of *Hot Pursuit* by far comes at the end, in the blooper reel. That's where we finally get to see two smart, engaging actresses with real chemistry do naturally what they've been straining so hard to do for the past 90 minutes: Make us laugh. **C**

THIS FILM CONTAINS THE FOLLOWING:

Q	T	GP	S	BW
QUINCEAÑERAS	TAXIDERMY	GRANNY PANTIES	STILETTOS	BIEBER WIG

Gaspard Ulliel

Saint Laurent

STARRING *Gaspard Ulliel, Jérémie Renier, Louis Garrel, Léa Seydoux*
DIRECTED BY *Bertrand Bonello*
R, 2 HRS., 30 MINS. By Joe McGovern

THERE'S A MOMENT in this voluptuously funky and filthy portrait of French fashion icon Yves Saint Laurent in which Yves (Gaspard Ulliel) is popping a pill, smoking a cigarette, swigging vodka, and making out with his lover—all simultaneously. You'll understand more about his troubled soul and appetite for self-destruction from that one bit than from most of last year's polite, state-authorized biopic *Yves Saint Laurent*. Director Bertrand Bonello (*The Pornographer*) prefers cracked-up fragments from the designer's 1970s heyday to any noble attempts to demystify him. While some parts drag, such as a protracted meeting between Yves' partner Pierre Bergé (Jérémie Renier) and American investors, the film's overall energy and synth-scored kink is dizzying, especially in scenes of Yves waking up covered in snakes. And actor Ulliel, who's been the face of both Chanel and Hannibal Lecter (in 2007's *Hannibal Rising*), knows how to slither. His version of Yves is spoiled, insecure, cruel—and, in the movie's ironic final shot, tickled to death that we still seem to care about him. **A–**

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

	EW	IMDb	METACRITIC	ROTTEN TOMATOES	AVG.
KURT COBAIN: MONTAGE OF HECK	A	82	82	98	87
EX MACHINA	B	81	78	91	83
FURIOUS 7	B	79	67	82	76
AVENGERS: AGE OF ULTRON ↗	B–	82	67	75	75
FAR FROM THE MADDING CROWD	B+	67	68	82	72
WELCOME TO ME	C	68	67	73	69
THE WATER DIVINER	B–	73	50	60	61
UNFRIENDED	B	60	59	61	60
THE AGE OF ADALINE	B	74	51	54	60
PAUL BLART: MALL COP 2	D	40	13	6	20

SAINT LAURENT: CAROLE BETHUEL; *AVENGERS: AGE OF ULTRON*: © MARVEL 2015

BEST OF THE FEST

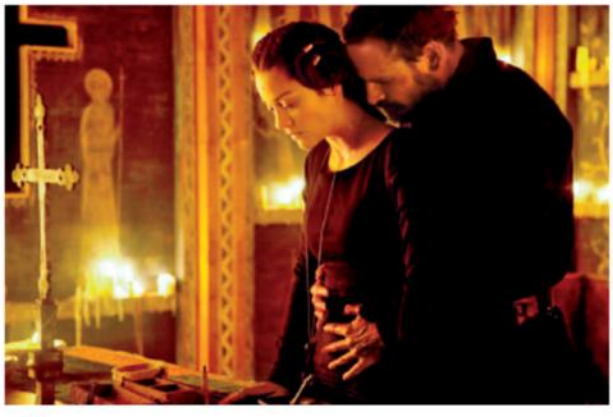
The Cannes Must List

It's May, which means Hollywood is jetting off to the south of France for the Cannes Film Festival (May 13–24), where projects from around the world will compete for prizes awarded by a jury chaired by directors Joel and Ethan Coen. Here's our guide to the 10 movies that are already generating heat *majeure*. —CHRIS NASHAWATY

1

CAROL

Todd Haynes returns to the festival with his first theatrical feature since 2007's schizophrenic Bob Dylan fantasia *I'm Not There*. This romantic drama stars Rooney Mara as a department-store clerk who falls for an older married woman (Cate Blanchett) in 1950s New York.



2 **MACBETH**

Australian director Justin Kurzel (husband of *The Babadook*'s Essie Davis) takes on Shakespeare with the help of two of world cinema's brightest—and if Kurzel sticks to the story, soon-to-be-bloodiest—actors: Michael Fassbender and Marion Cotillard star as the murderous Scottish couple.

3

AMY

What would an Amy Winehouse film be without a bit of controversy, right? The family of the late soul singer, who died in 2011 at age 27, has already come out against Asif Kapadia's documentary, but the British director showed a knack for capturing complicated lives with 2010's *Senna*.

4 SICARIO
French-Canadian director Denis Villeneuve proved that he wasn't afraid of the dark with 2013's *Prisoners*. He's once again plumbing the depths of despair with this crime story about an FBI agent (Emily Blunt) out to take down a drug lord. Benicio Del Toro (above), in *Traffic* mode, costars as a sharpshooting mercenary.

5 THE SEA OF TREES
In 2003 Gus Van Sant won Cannes' coveted Palme d'Or with *Elephant*. He's back this year with an existential drama about a lost man trying to find himself on a walkabout at the foot of Japan's Mount Fuji. Sounds tailor-made for the film's ever-musing star, Matthew McConaughey.

6 THE LOBSTER
From the wonderfully odd mind of Greek director Yorgos Lanthimos (*Dogtooth*) comes this equally odd English-language fantasy about people who have 45 days to find love or risk being turned into animals and cast off to live in the woods. Colin Farrell stars alongside John C. Reilly and Ben Whishaw (*Skyfall*).

7 LA TÊTE HAUTE
The opening-night slot can be a blessing or a curse at Cannes. But Emmanuelle Bercot's *La Tête Haute*—about a young delinquent (Rod Paradot, above) and the judge (Catherine Deneuve) who tries to step in—marks the first time a female director's film has kicked off the fest since Diane Kurys' *Un Homme Amoureux* in 1987.

8 TALE OF TALES
Best known for his grittily realistic portrait of the Mafia in 2008's *Gomorrah*, Italian auteur Matteo Garrone based his latest epic on the fairy tales of Giambattista Basile, and it looks to be a total 180 into visually sumptuous 17th-century trippiness. Salma Hayek and John C. Reilly star under serious wigs as the Queen and King of Longtrellis.

9 A TALE OF LOVE AND DARKNESS
Making her feature-directing debut, *Black Swan* star Natalie Portman tackles Israeli author Amos Oz's 2003 memoir of the same name about growing up during the early years of the state of Israel. Portman, who was born in Jerusalem, has burned to make the film for years.

10 LOVE
Can you still be an enfant terrible at 51? Gaspar Noé is certainly giving it a shot. The director of 2002's brutal *Irréversible* has already created a scandalous marketing sensation with his 3-D film's provocatively porny NSFW poster. Now he just has to deliver on the tease.

CAROL: WILSON WEBB; SICARIO: RICHARD FOREMAN; THE SEA OF TREES: JAKE GILES NETTER; A TALE OF LOVE AND DARKNESS: RAN MENDELSON; NOE: FOC KAN/WIREIMAGE.COM

Arnold Schwarzenegger and Abigail Breslin

Maggie

STARRING *Arnold Schwarzenegger, Abigail Breslin*
DIRECTED BY *Henry Hobson*
PG-13, 1 HR., 35 MINS.
By Joe McGovern

GAS-STATION BATHROOMS are scary enough places, even when there's not a zombie virus spreading across the country. At the beginning of *Maggie*, a Kansas farmer named Wade fuels up his truck and then wanders through an empty convenience store, opens the men's-room door, and finds a rabid ghoul hiding inside. We've watched enough scenes like that in the nearly 50 years since *Night of the Living Dead* that we don't quite share his shock. What is surprising, though, is that Wade is played by Arnold Schwarzenegger—bearded and every bit as grizzled and growly as Tommy Lee Jones in a Western—in the lowest-key performance and possibly the lowest-budget movie of his career.

Wade survives the fiend in the toilet but has even more trouble back home: His teenage daughter, Maggie (Abigail Breslin), has become infected. There's an incubation period of six weeks before her one-way ticket to Zombieland. Clouds are brewing in the sky, always fixing to storm, and in his first feature, director Henry Hobson builds tension from the disquiet of the family farmhouse, where Maggie sulks in sunglasses as her stepmother (Joely Richardson) looks on with alarm. A visit to the town doctor also yields palpable unease because we're primed for the moment when the rage-infected girl will eat up a whole ICU. *Maggie*, to its credit, doesn't go there. But it doesn't really go anywhere else, either. The characters' calm attitude about quarantine is nuts in this age of Ebola hysteria, and there's no compelling metaphor to draw from the overearnest narrative. Still, the sight of Schwarzenegger in this small, subdued role makes us root for his survival. That's the power of star wattage at work. Not even the undead can kill it. **B–**

THE TEAR-MINATOR

Why **Arnold Schwarzenegger**, 67, decided to show his softer side in *Maggie*. —CLARK COLLIS

In *Maggie*, you play a distraught father who is helpless to stop his daughter from slowly turning into a zombie. Were you looking for an acting challenge?
It's always good when you play opposite of what you appear to be. It appears I can handle just about anything because of my history in movies. I've always come out to be the victor. But here there is this illness that definitely is more powerful than me. That was really the appealing part—that I appear vulnerable.

At one point you even shed a tear. Was that acting? Or did you get some help?
No, no, no. This kind of movie doesn't need any of that. It was so sad. It was not difficult at all.

The budget for *Maggie* was a reported $6 million—a fraction of what a *Terminator* movie costs.
It's so much fun when you do five weeks of work where you really focus on the acting versus "Okay, let's do this scene quickly because we're going to blow up a car."

Speaking of *Terminator*, fans were disappointed in the last film. Will *Terminator Genisys* restore their faith?
They want to do a trilogy, so we've got to deliver here. I cannot speak for the last one. I was governor when the last one was done.

5 Flights Up

STARRING *Morgan Freeman, Diane Keaton*
DIRECTED BY *Richard Loncraine*
PG-13, 1 HR., 32 MINS.
By Isabella Biedenharn

OVER 48 HOURS, long-married couple Alex (Morgan Freeman) and Ruth (Diane Keaton) must begrudgingly sell their beloved fifth-floor Brooklyn apartment, put their old dog through surgery, and visit frenzied open houses across the city to find a new home. All the while, New York is on alert, as news reports distort the story of a missing Muslim cabdriver into a terrorist-on-the-loose case. Based on Jill Ciment's wry novel *Heroic Measures*, the film is at its best when it sticks with the everyday: When Ruth's insufferable niece (Cynthia Nixon), a broker, refers to buyers by their outfits (e.g., Blue Leggings, Matching Sweaters), Alex quips, "It's like we're talking about Indians in the Old West." Flashbacks illuminate the couple's early romance, and the weekend's scuffles bring their flaws to the surface. Alex, an artist, can be stubborn and insecure; Ruth is a worrier ("It keeps me calm!"). Freeman is funny as a lovable crank, but Keaton's neurotic performance wears thin. While the terrorist subplot may have worked in the book, it seems unnecessary here: Ruth and Alex's well-worn love story is enough. **B–**

Diane Keaton and Morgan Freeman

MAGGIE: TRACY BENNETT

Blythe Danner's First Love Story

In her upcoming film, **Blythe Danner**, 72, plays a widow embracing new experiences: getting high, speed dating, singing drunken karaoke. As an actress, Danner is embracing a new experience too: being a romantic lead. —NINA TERRERO

BLYTHE DANNER IS running behind schedule. By her own admission, she's "not very organized," but she's had to push back our interview a few hours—okay, nearly five—for an unexpected reason. "All of a sudden, people want to talk to me," Danner says with a laugh. "It's a very unique situation."

That's because in her fifth decade as an actress, Danner has finally become a leading lady. (She says her turn as a free-spirited Texan in 1974's *Lovin' Molly* doesn't count: "I was just getting my sea legs there.") With top billing in *I'll See You in My Dreams* (out May 15), Danner delivers an affecting performance as Carol, an elegant widow who reenters the dating scene with the encouragement of her girlfriends, played by June Squibb (*Nebraska*), Rhea Perlman (*Cheers*), and Mary Kay Place (*The Big Chill*). As she develops relationships with a frustrated pool man (Martin Starr) and a suave, cigar-toting charmer (Sam Elliott), Carol sees new opportunities in life's later chapters. "I have such an understanding of this woman," says Danner, who was widowed nearly 13 years ago after the death of her husband, director Bruce Paltrow. "I think one of the good things about living this long is that it's all fodder. It's all grist for the mill."

As Carol, Danner exhibits quiet sincerity, as well as a penchant for sly wit—partly enhanced by her character's taste for chilled white wine. "I love the fact that Carol tells it as she sees it," says Danner. "It's liberating to play someone like that. You can be snarky and pull it off."

Directed by Brett Haley, who wrote *Dreams* with Danner in mind after seeing her in the 2012 indie *Hello I Must Be Going*, the Kickstarter-funded film generated buzz during its run on the festival circuit, including at Sundance, where Danner's performance earned a standing ovation. But unlike her Oscar-winning daughter, Gwyneth Paltrow, Danner never wanted to be a movie star. In fact, she sought out ensemble films to avoid the attention of a lead role. "I used to be very self-conscious," she says. "I've always felt much more comfortable in company situations, and that's how I began. I always wanted to be a good actress working with great people and doing work I wasn't ashamed of."

Age, she says, has freed her of some old insecurities. In *Dreams*, Danner tackles scenes where she smokes marijuana ("I was never a big pot smoker—it always made me anti-social") and sings a soulful jazz standard. "That was actually my first love," she says. "I wanted to sing jazz more than I wanted to act."

In the years since her husband's death, the Tony- and Emmy-winning actress has kept busy with varied projects—she recently starred on NBC's *The Slap* and in *The Country House* on Broadway—and with being a grandmother, but she admits that rebuilding a "rich" life hasn't been easy.

"After Bruce died, I thought, 'Oh God, what now?' " she says. "But I'm motivated to keep myself open to possibilities. I don't want to close in." Whereas the typical Hollywood actress tries to look 30 forever, Danner considers the passage of time more of a blessing than a burden. And retirement from acting is definitely not in the cards. "As long as I've got the energy, I would love to keep it up," she says. "I'm very fulfilled at the moment. This particular movie has been...an unexpected present."

Sam Elliott and Blythe Danner in *I'll See You in My Dreams*

DANNER: ADAM JAMES; ELLIOTT AND DANNER: BLEECKER STREET

James Marsden and Jack Black in *The D Train*

Also Playing

The D Train

R, 1 HR., 38 MINS.

Jack Black stars as Dan, a onetime teenage loser and current adult creep who has a simple goal: Get cool guy Oliver (James Marsden) to show up to the high school reunion he's organizing. The apparently ageless Marsden makes for a dependable straight man opposite Black's signature mania, but when the movie resolves the main conflict half an hour in, *The D Train* spins its wheels with forced plot devices. Yet the film never completely derails, thanks to the chemistry between the two leads, which goes beyond a standard bromance. **B–** *—Kevin P. Sullivan* L

Noble

PG-13, 1 HR., 41 MINS.

If you can get past its clumsy, overstuffed narrative and surprisingly flat lead performance, writer-director Stephen Bradley's biopic about Irish humanitarian Christina Noble may put a lump in your throat. Sometimes a tear-jerking true story is enough to cover up a multitude of filmmaking sins. Deirdre O'Kane stars as Noble, a brassy, defiant, but strangely monotone modern-day saint who after a lifetime of hard luck (revealed in flashbacks, which are the best part of the picture) heads to Vietnam to open an orphanage for poor street kids whose Dickensian childhoods remind her of her own. It's all quite moving, but could have been so much more. Bonus for *Downton Abbey* fans: Mr. Bates (Brendan Coyle) delivers a nice turn as one of Noble's deep-pocketed backers. **B–** *—Chris Nashawaty* L

Playing It Cool

R, 1 HR., 34 MINS.

With a release no doubt timed to cash in on Chris Evans' return as Captain America in *Avengers: Age of Ultron*, this cutesy, clichéd rom-com is doubly deceptive given its utter lack of both rom and com. Evans plays a blocked L.A. screenwriter who can't make headway on a script because he was abandoned by his mom as a kid and has since repressed that pain with lame pickup lines and meaningless one-night stands—at least until he meets Michelle Monaghan, who sees past his BS. In one of the movie's many fantasy sequences, sparks literally fly when they first hold hands. With a supporting cast that includes Aubrey Plaza, Luke Wilson, Topher Grace, and Anthony Mackie, you'll watch long enough to see if any of them do something funny. Spoiler alert: They don't. **C** *—Chris Nashawaty* L I V

Michelle Monaghan and Chris Evans in *Playing It Cool*

The Seven Five

R, 1 HR., 43 MINS.

Tiller Russell's *The Seven Five* is exactly the kind of movie America's police forces don't need right now, but it's the most enthralling, unbelievable documentary I've seen all year. A time capsule of the crack-slinging crime-and-no-punishment era of New York in the '80s, the film chronicles the rise and fall of the city's dirtiest, crookedest cop, Michael Dowd. Operating out of the Wild West 75th Precinct in Brooklyn, Dowd was essentially a mobster with a badge—a loose-cannon Joe Pesci character come to life (he looks and sounds like the GoodFella, too). Dowd was so neck-deep in corruption, he still thought he was invincible after finally getting busted. Even now, more than 20 years later, his apologies can't disguise the wiseguy thrill he gets reliving his exploits. **A** *—Chris Nashawaty* L V

THE D TRAIN: HILARY BRONWYN GAYLE

THE NIGHTMARE BEFORE CHRISTMAS

Cuckoo Clock

On the hour, Zero emerges and the clock plays the beloved song from Danny Elfman's brilliant score, "This is Halloween"

- Fully-sculpted clock features Jack Skellington, Sally, Lock, Shock and Barrel, Jack's tower and the Town Hall
- Brilliant LED lights illuminate the tower, ghosts, and pumpkins and feature a separate on/off switch
- The clock face features the replica spider web design and slightly off-kilter numbers
- Issued in a limited edition of 295 crafting days; accompanied by a Certificate of Authenticity

Not sold in stores

It Lights Up

Fully-sculpted, meticulously-detailed clock lights up from within, with Jack's tower, the ghosts and pumpkins all glowing with eerie light!

A Grand 21 inches high!

The brass-toned pendulum is decorated with the iconic hill and decorative hanging pine cone weights feature Shock and Barrel clinging to them

Shown much smaller than actual size of about 21in. H. (including weights) Requires 3 "AAA" and 1 "AA" batteries (not included).

©Disney

Your satisfaction is guaranteed!

This one-of-its-kind timepiece is custom crafted in a limited edition and strong demand is expected. So act now to acquire the *The Nightmare Before Christmas* Cuckoo Clock at its issue price, payable in four monthly installments of $49.99 each, for a total of $199.95*. Your purchase is risk-free, backed by our 365-day guarantee. Send no money now. Just mail the Reservation Application today!

Disney
TIM BURTON'S
THE NIGHTMARE BEFORE CHRISTMAS

©2014 BGE 01-18084-001-BI

RESERVATION APPLICATION SEND NO MONEY NOW

THE BRADFORD EXCHANGE HOME DÉCOR

9345 Milwaukee Avenue · Niles, IL 60714-1393

YES. Please reserve the *The Nightmare Before Christmas* Cuckoo Clock for me as described in this announcement. *Limit: one per order.* Please Respond Promptly

Mrs. Mr. Ms.

Name (Please Print Clearly)

Address

City State Zip

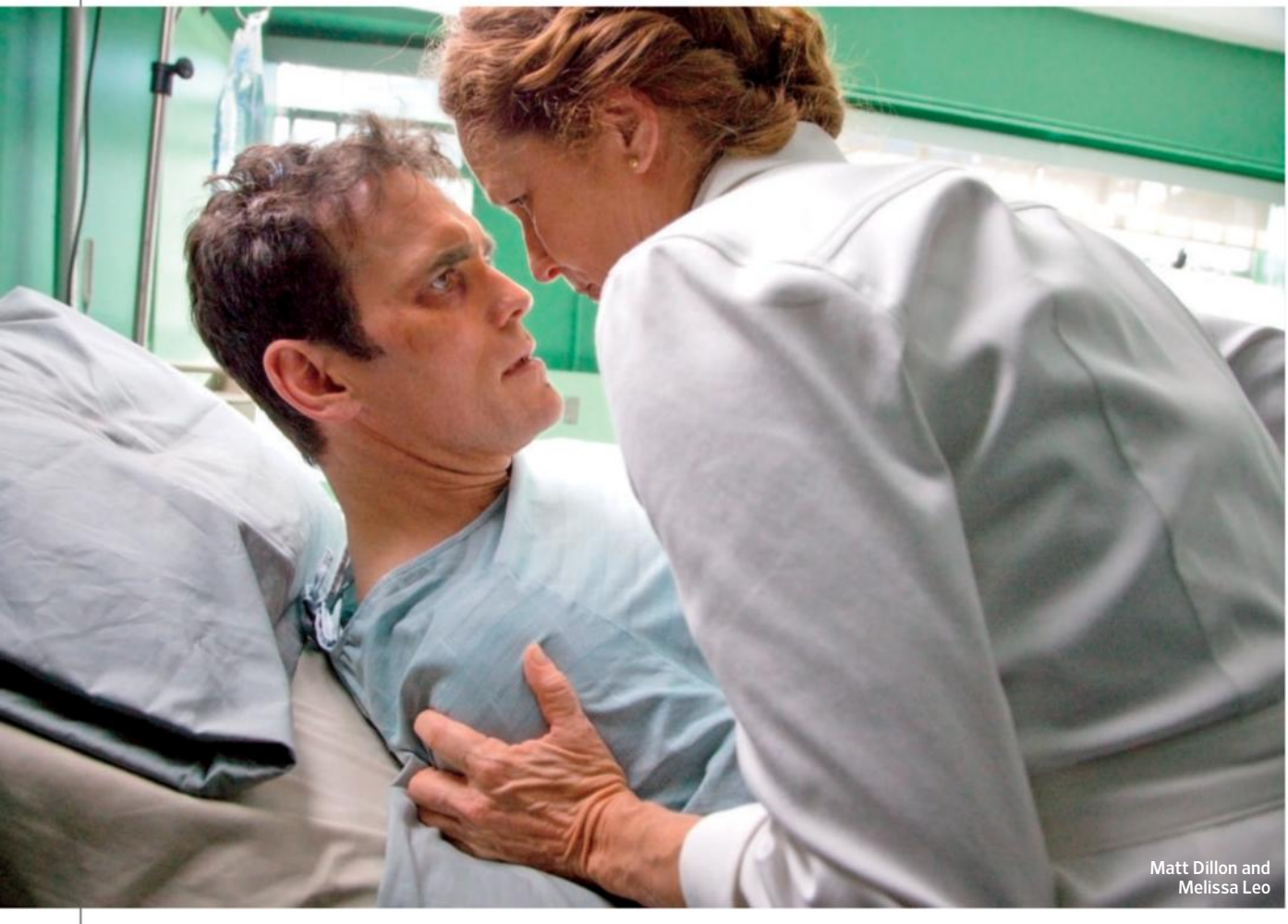
Email (optional)

01-18084-001-E51201

*Plus $23.99 shipping and service. Limited-edition presentation restricted to 295 crafting days. Please allow 4-8 weeks after initial payment for shipment. Sales subject to product availability and order acceptance.

www.bradfordexchange.com/nightmareclock

Television



Matt Dillon and Melissa Leo

Wayward Pines

Debuts May 14, 9 p.m.
FOX
By Jeff Jensen

THE GHOSTS OF crypto-thrillers past haunt *Wayward Pines* like a stir of echoes. The title evokes *Twin Peaks*, as do the show's small-town setting and surrealism. The first shots crib from *Lost*: a close-up of an opening eye, as our disoriented hero, Ethan Burke (Matt Dillon), a survivor of a mysterious accident, wakes up in the woods. After three episodes, you've been reminded of *The Prisoner*, *Under the Dome*, and select episodes of *Fringe*, *The X-Files*, and *The Twilight Zone*, as well as *Lost Highway*, *Vanilla Sky*, *The Truman Show*, and every nothing's-what-it-seems flick directed by M. Night Shyamalan, one of this show's executive producers. (Theory: *Wayward Pines* is...a symbolic self-portrait of a director pining to escape his own shtick and get his wayward career back on track?)

LIANE HENTSCHER/FOX

Juliette Lewis and Dillon

Our protagonist is as familiar as the premise. Behold one more fallen male hero trying to pick himself up! Ethan is a Secret Service agent scarred by a tragedy he couldn't avert and an infidelity that nearly ruined his marriage. On a mission to locate his missing partner (and ex-lover), Kate (Carla Gugino), Ethan gets nailed by a truck. It should have killed him. Instead, he finds himself in Wayward Pines, Idaho, a Kafkaesque idyll where the crickets are fake and the cash is counterfeit, time and space are relative, and some or all of the residents (among them Juliette Lewis as a frazzled bartender) may not be there by choice. No one can leave. No one is allowed to discuss the past. All of them—including Kate, also marooned in this perverse Pleasantville, as a toy-maker's dutiful wife—struggle to live authentic lives in an unreflective culture afraid of individualism, pain, and personal history. Those who violate the rules or refuse to conform to the town's credo ("Work hard, be happy, enjoy your life in Wayward Pines") must answer to a menacing, ice-cream-gobbling sheriff (Terrence Howard).

THIS SHOW CONTAINS THE FOLLOWING:

RRI — RUM RAISIN ICE CREAM	OP — OSCAR PEDIGREES
B — BIERGARTEN	FI — FAUX INSECTS
DC — DECOMPOSING CORPSE	HN — HYPODERMIC NEEDLES

Are we in a pocket universe? A virtual reality? Hell? Is Ethan dead or alive? Your guesses will evolve as the puzzle comes together—assuming the tonnage of *WTH?* doesn't discourage your investment and you don't find Dillon's edgy energy too alienating. (With his nicked face, lumbering gait, and awkward, angry disposition, he suggests a revenant—a zombie with a Franken-face. I can't tell if Dillon's turn is full of meaning... or if he's struggling to connect with the part.) A shocking number of shocking deaths will make you care, and several entertaining performances will hold your interest, particularly that of a lively Melissa Leo as a creepy, knowing nurse who may be an agent of control in the town. She, Howard, and Gugino—who has the most alluring mystery—know how to work well in the murk. They pull you through everything that's tired, tedious, and trippy and nurture hope that *Wayward Pines* will add up to something novel. Or, at least, just add up. **B–**

WAYWARD PINES: LIANE HENTSCHER/FOX; *GRACE AND FRANKIE*: MELISSA MOSELEY/NETFLIX

Grace and Frankie

13 Episodes Streaming

NETFLIX

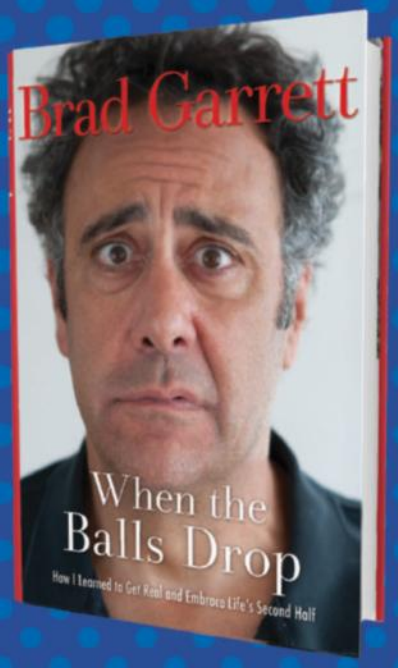
By Melissa Maerz

IT'S HARD TO ARGUE that there are plenty of good roles for women of a certain age when even Jane Fonda and Lily Tomlin have to star on duds like this. Created by Marta Kauffman (*Friends*) and Howard J. Morris (*Home Improvement*) and only slightly buoyed by a stellar cast, this slow-moving comedy centers on WASPy Grace (Fonda) and hippie Frankie (Tomlin), who move into their shared beach house after their husbands (Martin Sheen and Sam Waterston) run away together. It's a gay twist on *The First Wives Club*, and the jokes are just as dated as that reference, poking fun at the idea that anyone over 65 might use an online dating service or get high. Grace's daughters are squeamish about homosexuality in a way that's tactless, if not offensive, yet the tone urges us to laugh with them, not at them. "What am I going to tell my kids?" Mallory (Brooklyn Decker) asks her sister, Brianna (June Diane Raphael). "Why don't you start with 'Do you know where poop comes from?'" she replies.

At a time when dramatic comedies like *Transparent* and *Beginners* have opened viewers' eyes to the complicated process of coming out later in life, *Grace and Frankie* plays like a '90s sitcom, going for elbow-nudging jokes ("Have you ever wondered if Ben and Jerry make more than ice cream together?") and mostly ignoring the specific details of what each family is going through. Fonda and Tomlin's great screwball chemistry can't save the show either. It's tough to imagine a worse fit for Netflix. A sluggish, groanworthy comedy about depressed room-

Lily Tomlin and Jane Fonda

FUNNY
IS CONTAGIOUS



RAY ROMANO:
"Everyone should buy Brad's book. It's a win-win. You'll relate, you'll laugh, and if he does well as a writer he'll give up television."

CHELSEA HANDLER:
"Buy it. It's so f**** funny."

JON STEWART:
"Kim Korson must be stopped. My wife thinks she's funnier than me."

/GalleryBooks @GalleryBooks
GALLERY BOOKS SimonandSchuster.com

EW EXIT INTERVIEW

EMILY VANCAMP'S SWEET REVENGE

After four seasons of mansions, murders, marriages, and mayhem, ABC's Hamptons-set drama is retiring. With the series finale airing May 10, we look back (and forward) with its 29-year-old star. —SHIRLEY LI

Did you know when you were filming your final scene that it was your last one for the show?
My last scene was with Gabriel [Mann] and Nick [Wechsler], and they're two of my very, very close friends. At that point we weren't completely sure, which is kind of a bummer because it would have been nice to know that we were playing these characters for the last time—they're so special to us. But at the same time, it's almost nice that we didn't know because it would have been almost unbearable to get through.

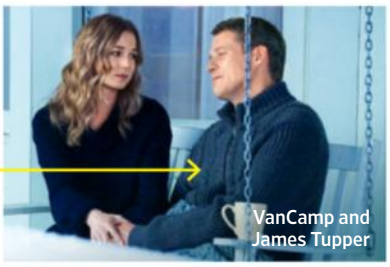
Did four seasons feel like enough?
Four's been my lucky number: [I did] four seasons of *Everwood*, of *Brothers & Sisters*, of *Revenge*. You don't have time to get sick of it, but you get to really flesh out these characters.

A lot of story has been packed into four seasons. Do you have a favorite plot twist?
[Emily's] dad returning was one of the fun ones. She's been fighting to avenge her father's death for all of these years, and then there he is.

Did you take any souvenirs from the set?
You know what I think I would take now that I know it's done is the infinity carving on the porch. I don't want to take anything huge, but that to me was very symbolic of the show, and what it was all about.

What are you working on next?
I'm actually heading to start filming [*Captain America: Civil War*] next week. I can't tell you where, when, how—I don't want to get in trouble! [*Laughs*]

Will you ever be able to go back to the Hamptons without being on edge?
I've only been to the Hamptons once, for one day, which is hilarious to me. I feel like inevitably I'm going to have to watch my back.


VanCamp and James Tupper

Are AT&T Ads the New UCB?

No joke—some of TV's funniest up-and-comers are getting their start hawking unlimited talk and text. *—Ray Rahman*

Searching for comedy's hottest new talent? Stop skipping commercials—especially AT&T's. Unexpectedly, the telecom giant has become a launching pad for many young actors. Perhaps the most visible alum is Beck Bennett, the *SNL* star who gained fame bantering with little kids in the "It's Not Complicated" ads. Then there's Geneva Carr ("Rollover Minutes Mom")—she just earned a Tony nom for her work in the play *Hand to God*. And two of AT&T's most recent personalities— Karan Soni (tech geek Charlie) and Milana Vayntrub (store employee Lily)—also happen to be costars on Paul Feig's

REVENGE: RICHARD CARTWRIGHT/ABC; BENNETT: JOHN LAMPARSKI/WIREIMAGE.COM; VAYNTRUB: PAUL ARCHULETA/FILMMAGIC.COM; SONI: DAVID LIVINGSTON/GETTY IMAGES; CARR: JOHN LAMPARSKI/WIREIMAGE.COM; GREGG: MITCHELL HAASETH/ABC

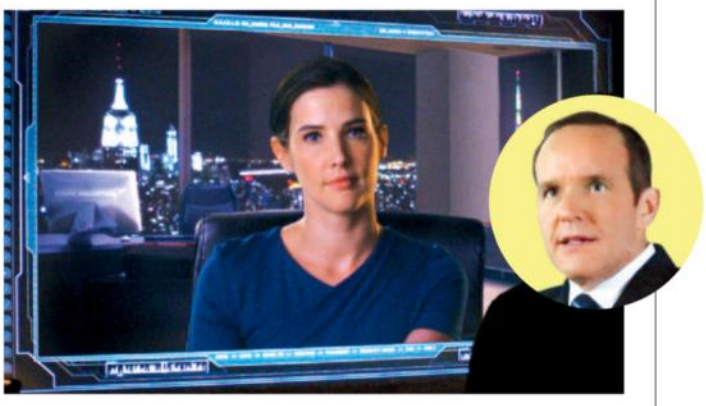
Emily VanCamp photographed in San Diego

Yahoo comedy *Other Space*.

So how did AT&T turn into the new Upright Citizens Brigade? "We're always looking for fresh talent with strong comedic chops," says Valerie Vargas, AT&T's vice president of advertising and marketing communications. Casting calls usually attract 50 to 100 people, but the best stand out quickly. "We most value improvisational abilities," Vargas says. "We give them freedom to see what happens when they go off script."

And it pays off—even in a 30-second spot. In one of Soni's most memorable ads, he asks a cop to pepper-spray his burrito for extra spice. "That was not scripted," Vargas says with a hint of pride.

Given the popularity of these characters, could one end up with a TV show, à la the Geico cavemen? "It took hours of shooting with Beck and the kids to nail a 30-second spot, so probably not," Vargas says. "But never say never!"



Cobie Smulders; (inset) Clark Gregg

It's a Small Marvel World After All

Millions flocked to *Avengers: Age of Ultron* in its opening weekend. But if you don't watch *S.H.I.E.L.D.*, you didn't get the full story...until now. —NATALIE ABRAMS

IT LOOKED AS THOUGH ALL hope was lost in the final act of *Avengers: Age of Ultron* as the maniacal robot Ultron lifted the entire faux country of Sokovia into the air, intending to hurl it back to Earth and destroy humankind. That is, until Nick Fury (Samuel L. Jackson) and Maria Hill (Cobie Smulders) arrived with a helicarrier to save the day. But what the Avengers (and most theatergoers) didn't realize is that their *real* savior was someone they believed to be dead—who is very much alive on ABC's *Agents of S.H.I.E.L.D.*

But let's start at the beginning. Producers of the ABC superseries had been toying with integrating Loki's scepter since the first season, but held off since Joss Whedon wanted to save it for *Ultron*. So crossover planning began in earnest at the onset of *S.H.I.E.L.D.*'s second season. With *Captain America: The Winter Soldier* changing the landscape of the universes, exec producer Jeffrey Bell says the plan was to go with a "more nuanced" tie-in this time around. "This year we have our own mythology," says EP Jed Whedon. "It had to exist within our story and tie in to their story."

Which brings us to the April 28 episode, in which Director Coulson (Clark Gregg)—who was killed in *The Avengers* and later brought back to life—discovered the location of the scepter, setting the stage for the opening moments of *Ultron*. Coulson helped his former comrades track it down by relaying the information to Maria, who has served as the connective tissue between film and TV since the show's pilot. "What they're doing is a very smart thing in paralleling these two universes," says Smulders, who shot her *S.H.I.E.L.D.* scenes via greenscreen in New York a month ahead of the film's May 1 release. "I got a call about it and I was like, 'Absolutely, that sounds awesome.'"

Coulson's heroic act in *Ultron* was further fleshed out in the May 5 episode, in which the aim of his secret project—to rebuild the helicarrier—was revealed. Gregg, who didn't appear in the film, jokes, "It's a little frustrating for them not to see the note that I put on that gift." But he's not ruling out a future film appearance: "I'd rather have it be the right time than the very next time." Good thing there are approximately 2,000 sequels in the works.

VanCamp photograph by MICHAEL MULLER

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN**

MUST WATCH OF THE WEEK

Series Finale

MAD MEN

SUNDAY, MAY 17 | 10–11PM | AMC

Everyone's got a conspiracy theory about how *Mad Men* will end. Will the show's constant references to airplanes, including Don's (Jon Hamm) recent vision of a plane flying past the Empire State Building, add up to him taking on yet another new identity, as airplane hijacker D.B. Cooper? Will those scenes that focused on windows—Don tapping on one, Caroline (Beth Hall) joking about jumping out of one—lead to a final moment when someone literally falls out of one, like the man in the opening credits? Will Joan and Peggy (Christina Hendricks and Elisabeth Moss) start their own woman-only firm? Me, I'm not expecting anything quite so dramatic. After all, this is a show about how slowly change happens, both politically and personally. So my favorite theory is the one that TV writer Mike Schur (*Parks and Recreation*) recently put out there: "There's only one way it can end, really," he said. "Elegantly, expertly, beautifully, and 10 percent inscrutably." —*Melissa Maerz*

MONDAY MAY 11

Season Finale

Castle

10:01–11PM | ABC

What made Richard Castle (Nathan Fillion) want to become a mystery writer? That's the question on the docket as a new case brings up some "fairly traumatic" memories from Castle's childhood, says creator and EP Andrew Marlowe. "We dig deeper and peel back the layers to expose compelling stuff that gives us insight into where he came from." Pair that with Beckett (Stana Katic) making an important career decision, and fans can look forward to an unconventional cliff-hanger—though definitely nothing on par with Castle's disappearance last season. Without a guaranteed eighth season as of press time, Marlowe adds that the episode balances closure and intrigue so that it can serve as either a season or, if need be, series finale. —*Samantha Highfill*

Season Premiere

Girl Meets World

8:30–9PM | DISNEY

Riley and Maya are eager to start eighth grade. Pro tip, kiddos: That whole "permanent record" thing is totally made up.

Stalker

9–9:59PM | CBS

If you're still keeping up with this show, I'm pretty sure *you're* the stalker.

Season Finale

Bates Motel

9–10PM | A&E

Norman's creepy issues push Norma to the breaking point. So, um, maybe stay at the La Quinta instead?

Thought Crimes: The Case of the Cannibal Cop

9–10:30PM | HBO

A doc about the cop who wanted to—but didn't—eat women. His precinct? Hell's Kitchen.

SEASON FINALE

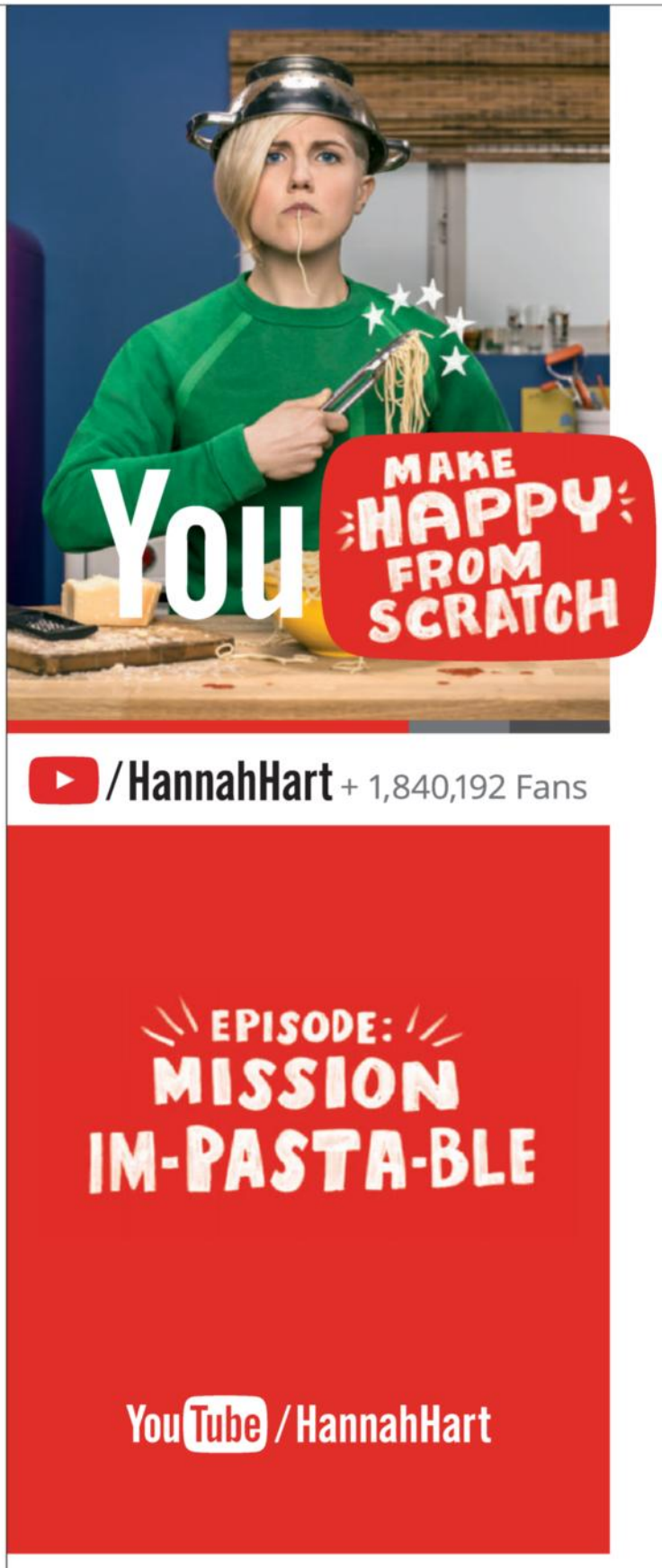
Jane the Virgin

9–10PM | THE CW

If you're tired of hearing people say "What do you *mean* you don't watch *Jane the Virgin*?" this would be the time to fix that.

MAD MEN: FRANK OCKENFELS 3/AMC; *CASTLE*: RICHARD CARTWRIGHT/ABC; *JANE THE VIRGIN*: JSQUARED/THE CW

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE



AMERICAN IDOL: MICHAEL BECKER/FOX; INSIDE AMY SCHUMER: JUSTIN STEPHENS/COMEDY CENTRAL

TUESDAY MAY 12

Two-Night Season Finale

American Idol

9–10PM | FOX

It's been a long time since we've called *Idol* a nail-biter, but as its stellar (yes, really) 14th season comes to a close with a two-part finale (performances tonight; coronation and music from Pitbull, Fall Out Boy, New Kids on the Block, and more tomorrow), predicting the winner is a fruitless effort—even for those closest to the contest. "I couldn't tell you, man," muses judge Harry Connick Jr., who dutifully isolated himself from the contestants for four months to remain impartial. "I don't ever want to know anything about them," he says. "After [finalist] Qaasim was eliminated, I introduced myself and learned I've been friends with his godmother for 30 years, which would have gotten in my head. I just need to judge what they do on the stage." And tonight so do we. *—Stephanie Schomer*

The Flash

8–9PM | THE CW

To fight a foe, the Flash teams up again with Arrow. Together they form...A-Rash!

Season Finale

NCIS

8–9PM | CBS

The gang works to bring down a shady organization that's been recruiting teenagers online. Nice try, guys, but *nobody* knows how to stop BuzzFeed.

Season Finale

Chicago Fire

10–11PM | NBC

An unpredictable season in Chicago ends with bad luck, confusion, and near disaster. But hey, enough about the Cubs...

Inside Amy Schumer

10:30–11PM

COMEDY CENTRAL

Amy Schumer spends some quality time with a male gigolo. It's all for the show, she swears!

WEDNESDAY MAY 13

Season Premiere

Moone Boy

STREAMING | HULU

The third season of this charming '90s-set Irish comedy begins with a trip to Dublin, which has our one-fry-short-of-a-full-potato hero, young Martin Moone (David Rawle), pumped. "We'll visit Big Ben and the Taj Mahal!" he proclaims, tossing the city guide out the car window. The twist is that his imaginary best friend (Chris O'Dowd) has to stay home—so Martin instead hangs with his uncle (Steve Wall), a slippery sort who sells *Encyclopedia Irelandica* (!) door-to-door and hangs out with "a different Bono." As usual, the series is light on plot but heavy on sweet whimsy and punny dialogue of the goofiest order; it's a less musical *Flight of the Conchords*. In an age of constant binge-ing, *Moone Boy* makes the perfect snack. A–

Season Finale

The Goldbergs

8:30–9PM | ABC

In order to get his crush's attention, Barry becomes the school mascot. It's true, chicks dig a man in uniform.

Season Finale

CSI: Cyber

9–11PM | CBS

The two-episode finale begins with a power failure in Detroit. No word on what happens on the show, though.

Watch What Happens Live

11–11:30PM | BRAVO

Guests include Sharon Osbourne and Seann William Scott. Sounds fun—or as Ozzy might say, "[Indecipherable]!"

THURSDAY MAY 14

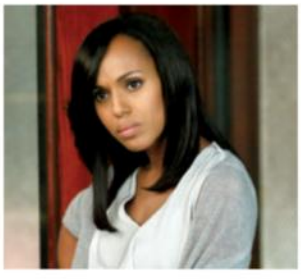
Season Finale

Scandal

9–10PM | ABC

It's the showdown Gladiators have been waiting for: Efforts to take down B613 finally come to a head when Olivia (Kerry Washington) & Co. face off against Papa Pope (Joe Morton). "This season's finale is full of twists and turns that I *never* saw coming," Washington says. "No one is safe. No one is immune. It's an old-school *Scandal* whirlwind of shock and awe." A few life-altering decisions will have severe consequences next season. Consider it...handled?

—Natalie Abrams



Bones

8–9PM | FOX

Brennan learns about Booth's growing gambling habit. Guess he's no Angel after all.

The Comedians

10–10:31PM | FX

In an episode titled "Orange You the New Black Guy," Billy and Josh insist on hiring a black writer when they notice a lack of diversity on set. And to really drive the point home, the episode was written and directed by white men.

MOONE BOY: PATRICK REDMOND/HULU; *SCANDAL*: ERIC MCCANDLESS/ABC; *BONES*: BRIAN BOWEN SMITH/FOX; *ACM PRESENTS: SUPERSTAR DUETS*: HEATHER WINES/CBS; C.K.: GARY MILLER/GETTY IMAGES; *BESSIE*: FRANK MASI/HBO

FRIDAY MAY 15

Season Finale

Shark Tank

8–9PM | ABC

A feline-loving woman seeks investors for a café where people can hang out with cats all day. It's like being inside a GIF!

COUNTRY MATTERS

ACM Presents: Superstar Duets

9–11PM | CBS

Miranda Lambert, Luke Bryan, and Dierks Bentley are among the islands in the stream of country stars performing tonight.

American Ballet Theatre: A History

9–10:30PM* | PBS

The *American Masters* special explores 75 years of classical dance, including that third-grade recital where you fell down in front of the whole school.

*check local listings

Series Debut

Is Your Dog a Genius?

10–11PM | NATGEO WILD

"No!" says your poop-stained rug.

SATURDAY MAY 16

Iverson

9–10:30PM | SHOWTIME

His name's in the title, but there's not nearly enough Allen Iverson in this doc, which tracks his unlikely journey from a kid in the projects to one of the greatest basketball players ever. His singular personality remains bracingly unfiltered, and while there are thoughtful contributions from people in his life, the well-trod tales—his jail stint, his notorious "practice" press conference, his failed music career—could have used more color from the man himself. **C+** *—Kyle Anderson*

Season Finale

Saturday Night Live

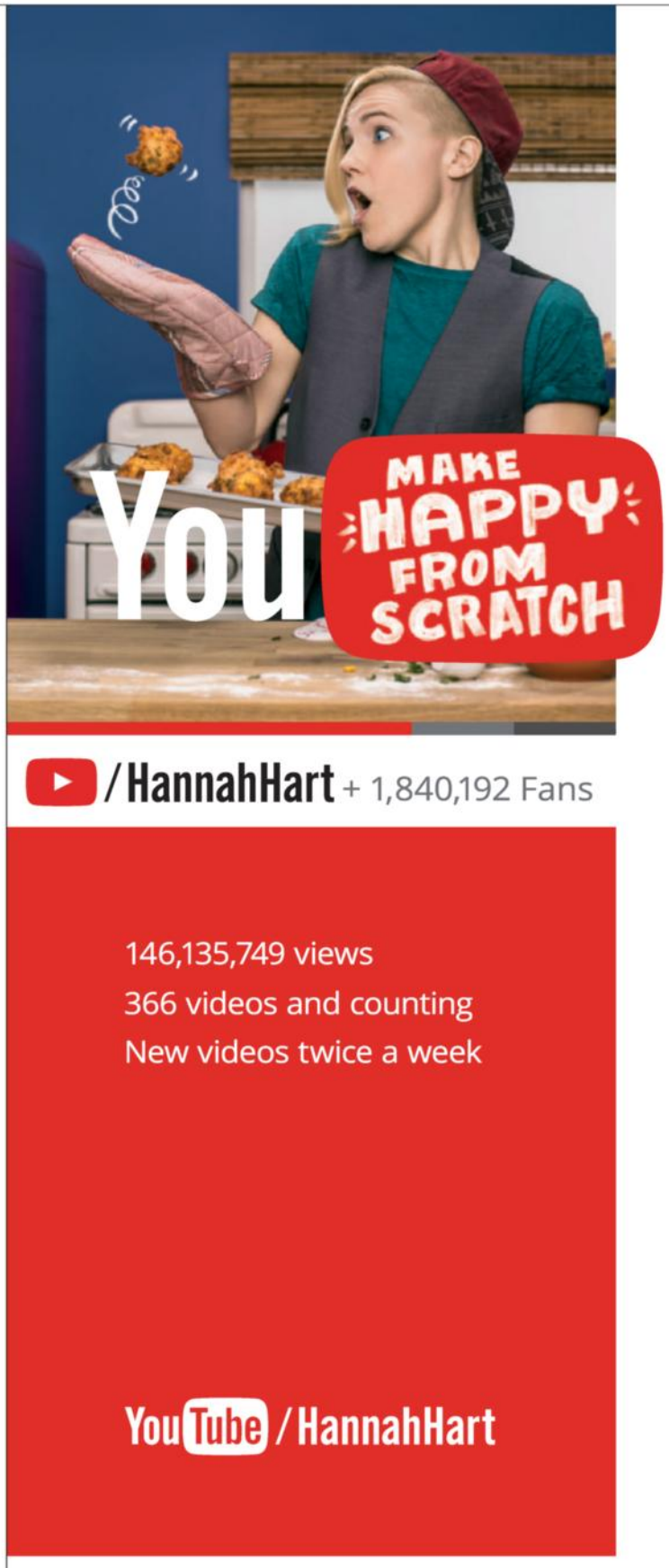
11:30PM–1AM | NBC

The show closes out its 40th season with host Louis C.K. and musical guest Rihanna, because last names are for losers.

Bessie

8–10PM | HBO

When Queen Latifah does drama, the results can be eye-opening. Chalk up another win for the star, who brings ferocity to this handsome biopic about the hard-livin', bisexual Empress of the Blues, Bessie Smith. Director Dee Rees (*Pariah*) lends the film grit, even when it's singing a familiar tune. But this is really a showcase for the actors, with electric supporting turns by Michael Kenneth Williams (*The Wire*) as Bessie's main man and Oscar winner Mo'Nique as mentor Ma Rainey. B+ *—Jason Clark*



SUNDAY MAY 17

2015 Billboard Music Awards

8–11PM | ABC

Forget Tina and Amy—the hot new host is Ludacris. The Atlanta rapper emceed this show last year, and now he's back with something extra: "We've got Chrissy Teigen, so it's like a battle of the sexes," he says. "We'll be able to bounce off one another!" What started as a gig that was "good to add to the résumé" has morphed into something more for Luda, who says he wants to beef up his improv chops. The show will also feature music by Sam Smith, Hozier, and Van Halen, as well as some surprises Ludacris says are "100 percent classified."

—Eric Renner Brown

Sanjay and Craig

7:30–8PM | NICK

Snoop Dogg guest-stars as a rap icon named Street Dogg. Unless he changes it to Street Lion!

Season Finale

The Simpsons

8–8:30PM | FOX

Lisa urges the school to adopt an experimental curriculum—maybe one that lets students who've been there for 26 years graduate?

Veep

10:30–11PM | HBO

Amy adjusts to life outside the White House. If it doesn't work out, I hear the fence is pretty easy to jump...

Isabella Rossellini's Green Porno Live!

8–9PM | OVATION

No, it's not porn—in the human sense. It's a behind-the-scenes look at Rossellini's hilariously educational live show, on which the actress riffs on animal sex lives. How does she do it? For one, she has her set designers create a "forest of penises" out of paper, as we see on this special. What else would you expect from someone who voluntarily wears worm costumes?

A *—Isabella Biedenharn*

LUDACRIS: HEIDI GUTMAN/ABC; *ISABELLA ROSSELLINI'S GREEN PORNO LIVE!*: SUNDANCE PRODUCTIONS/OVATION TV

Music

Snoop Dogg

Bush

HIP-HOP (COLUMBIA)

By Kyle Anderson

NO RAPPER HAS AGED better than Snoop Dogg, possibly because he never really changes. Even if he didn't have more than two decades of hits behind him and this were his first studio album, not his 13th, any casual fan would know exactly who they were listening to within seconds of pressing play. That bouncy flow, singsong delivery, and sly sense of humor—dating back to his first major pop culture moment, 1992's "Nuthin' but a 'G' Thang"—are unmistakable. The man born Calvin Broadus Jr. brings something great to every song—it's just a question of how his collaborators respond to his ineffable Snoopness.

Enter Pharrell, who produced all 10 tracks on *Bush*, and provides the record with a breezy post–"Blurred Lines" combination of warm bass pops, disco drums, and boudoir-ready synths. With his roller-skate funk doing the heavy lifting, Snoop is free to score a girl's number in the club ("I Knew That"), spin through the streets of Los Angeles ("California Roll"), and extol the virtues of getting super-duper stoned (pretty much every other track). He deftly absorbs Pharrell's energy, expanding his own cult of personality to the point that he eclipses almost everyone else along for the ride, including Stevie Wonder and Gwen Stefani.

The one exception is Kendrick Lamar, who drops in on the sweaty, claustrophobic closer "I'm Ya Dogg" to absolutely wreck a handful of bars. Snoop isn't passing the L.A. hip-hop mantle off yet, though. He just knows that one of the secrets to staying relevant in rap is to choose your friends wisely—especially if they're true revolutionaries, or at least have interesting taste in hats. **B+**

BEST TRACKS

I'M YA DOGG
A woozy burst of SoCal pimpology

SO MANY PROS
An effervescent hands-in-the-air house-party jam

SNOOP DOGG: ADAM GASSON/REDFERNS/GETTY IMAGES

1998

CHART FLASHBACK

Seventeen years ago this week, Fastball went way out with a road-trip anthem, Pearl Jam made a wish list, and Marcy Playground smelled both sex and candy. —KYLE ANDERSON

1 FASTBALL "The Way"
In a just world, Fastball would still be crafting sharp snark-pop for long drives. Instead they're merely a quirky alt-footnote. They deserve better. **A–**

2 SEMISONIC "Closing Time"
Because Applebee's needs to let divorced dads know when it's time to pack it in. **C–**

3 EVERCLEAR "I Will Buy You a New Life"
The band just put out a new album, and it's basically different versions of the same song frontman Art Alexakis has been writing for more than 20 years. The twist is, "I Will Buy You a New Life" is that song, and it totally rules. **B+**

4 DAVE MATTHEWS BAND "Don't Drink the Water"
Between the throbbing bass and Matthews' growls, this could have been a reinvention for DMB as a doom-metal band (though fans would have declared such a development "not mellow, braaaaaaah"). **B–**

5 GARBAGE "Push It"
The video for this pulsating industrial thrasher features a guy with a lightbulb for a head, and it's still not as weird as that time singer Shirley Manson shape-shifted into a urinal on Fox's *Terminator* TV show. **B+**

(Clockwise from top left) Foo Fighters, Dave Matthews Band, Pearl Jam, Goo Goo Dolls, and Garbage

6 PEARL JAM "Wishlist"
Eddie Vedder wants to be a neutron bomb, a full moon, and the star on top of a Christmas tree, but at no point puts in a request for more wishes. Rookie mistake! **B–**

7 MARCY PLAYGROUND "Sex and Candy"
This drowsy gem had previously spent a record 15 weeks atop the Modern Rock chart, probably because people were trying to figure out exactly what "disco lemonade" was. **B+**

8 GOO GOO DOLLS "Iris"
It's still shocking that Goo Goo Dolls had as many hits as they did (including this bit of treacle, which was also a Hot 100 top 10), with the worst alt-rock name this side of Fountains of Wayne. In their defense, the moniker Storm Troopers of Death was already taken. **C–**

9 FUEL "Shimmer"
Did you know that Fuel have gone through seven drummers, actually call their fans "Fuelies," and once tried to hire Chris Daughtry as their new singer? No, you didn't. **B–**

10 FOO FIGHTERS "My Hero"
Otherwise known as "The Song That Scores Slo-Mo Shots of James Van Der Beek During the Climax of *Varsity Blues*." **B+**

BREAKING BIG

NAME
Chris Stapleton

AGE 37 | OCCUPATION SINGER-SONGWRITER

After years spent writing hits for some of pop and country's biggest names, this coal miner's son is stepping out as a solo star. —MADISON VAIN

WHAT DO ADELE, Kenny Chesney, Luke Bryan, Sheryl Crow, and George Strait have in common? (Aside from a sweet tax bracket, that is.)They've all turned tracks penned by Chris Stapleton into hits—and now one of the industry's go-to songwriters is striking out on his own: *Traveller*, his already acclaimed debut, was released May 5. At 37, the Kentucky native isn't exactly an ingenue, but he's just fine with that. "In the fast-food world that we live in, where it's 'Look over here! Look over there!' we don't really take the time to sit down and enjoy music, or anything else for that matter," he says. "I've always appreciated the art of an album. I like to put a record on and then listen to it again, and then sit down and make my friends listen." Those friends, and a rising new wave of fans, will find plenty of fodder on *Traveller*. Characters such as the woman burning her husband's guitar and filling his gas tank with sugar on "Nobody to Blame" and the father abandoning his religion on "Daddy Doesn't Pray Anymore" are as vivid as anything out of Johnny Cash's *Folsom Prison* playbook, all delivered in a voice nearly as rich as the Man in Black's, with a bluesy rasp. The 14 tracks here brim with tricky devils, starry skies, empty bottles, lapsed believers, and epic hangovers. "We have that storytelling history in country and bluegrass and old-time folk and blues," he says. "It's fun to be a part of that and tip the hat to that." Even though he's been hearing his words sung in stadiums and played on the radio for more than a decade, don't expect the hirsute Stapleton to clean up for his close-up. "I've had this beard for 11 or 12 years, long before it was cool," he says with a laugh. "My wife has never seen my chin. But I think it would scare my children if I shaved it off."

DAVE GROHL, EDDIE VEDDER: ERIK PENDZICH/REXUSA.COM (2); DAVE MATTHEWS: ILPO MUSTO/REXUSA.COM; SHIRLEY MANSON: MARY ELLEN MATTHEWS/NBC/NBCU PHOTO BANK/GETTY IMAGES; JOHNNY RZEZNICK: RON GALELLA/WIREIMAGE.COM; STAPLETON: BECKY FLUKE

(Grad) School of Rock: Our Commencement Quiz

It's cap-and-gown time once again—and who better to offer wisdom to young bio and business-admin majors than the creative one percent? Below, match the kooky commencement speech with the musician who delivered it. —ERIC RENNER BROWN

THE CELEBRITIES

Bono
University of Pennsylvania
(2004)

Sean Combs
Howard University
(2014)

Dolly Parton
University of Tennessee, Knoxville
(2009)

James Taylor
Berklee College of Music
(1995)

Billy Joel
Southampton College
(2000)

John Legend
University of Pennsylvania
(2009)

Patti Smith
Pratt Institute
(2010)

David Bowie
Berklee College of Music
(1999)

THE QUOTES

A "Good luck and good timing are probably just as important as a good education.... Owning some nice waterfront property didn't hurt."

B **"I don't want y'all to leave here thinking, 'That was a hell of a long sermon. Wake me up when it's time for him to sing!' "**

C "You gotta believe in that power! You got that power.... I believe I can fly. I am a unicorn. You are a unicorn. *We* are unicorns."

D **"I guess any list of advice I have to offer to a musician always ends with 'If it itches, go and see a doctor.' Real world."**

E **"What has worked for me? Wigs. Tight clothes. Push-up bras.... I'd like to believe that there is a brain beneath all this hair."**

F "Keep your overhead down. Avoid a major drug habit. Play every day, and take it in front of other people.... You need them to hear it."

G **"Your ancestors sing in your blood. Call to them. Their strength through the ages will come into you.... And take care of your teeth!"**

H "Idealism is under siege, beset by materialism, narcissism, and all the other isms of indifference. Baggism, shaggism, raggism, notism..."

ANSWERS 1.H 2.C 3.E 4.F 5.A 6.B 7.G 8.D

DIPLOMA JAMS

Every graduation day needs a soundtrack

- **"Graduation (Friends Forever)"** VITAMIN C
- **"Campus"** VAMPIRE WEEKEND
- **"School's Out"** ALICE COOPER
- **"Graduate"** THIRD EYE BLIND
- **"We Are Young"** FUN. FEAT. JANELLE MONÁE
- **"Breakaway"** KELLY CLARKSON
- **"Send Me on My Way"** RUSTED ROOT
- **"Moment for Life"** DRAKE AND NICKI MINAJ
- **"Anything Could Happen"** ELLIE GOULDING
- **"Here's to the Night"** EVE 6
- **"The World Is Yours"** NAS
- **"Everybody's Free (To Wear Sunscreen)"** BAZ LUHRMANN
- **"Unwritten"** NATASHA BEDINGFIELD
- **"Good Riddance (Time of Your Life)"** GREEN DAY
- **"End of the Road"** BOYZ II MEN

MORE ON EW.COM
Stream these at *ew.com/gradsongs*

CAP: JAMIE GRILL/TETRA IMAGES RF/GETTY IMAGES (8); GOWN: KATE CONNELL/PHOTONICA/GETTY IMAGES (8); BONO: WILLIAM THOMAS CAIN/GETTY IMAGES; COMBS: JOHNNY NUNEZ/WIREIMAGE.COM; PARTON: PAUL DRINKWATER/NBC/NBCU PHOTO BANK VIA GETTY IMAGES; TAYLOR, BOWIE: RON GALELLA/WIREIMAGE.COM (2); JOEL: MICHAEL SMITH/GETTY IMAGES; LEGEND: MICHAEL LOCCISANO/GETTY IMAGES; SMITH: FREDERICK M. BROWN/GETTY IMAGES.COM; DRAKE: RTN SCHWEGLER/MEDIAPUNCH/PHOTOSHOT; NICKI MINAJ: STEPHEN LOVEKIN/GETTY IMAGES

Taylor Momsen: A Gossip Girl–Turned–Rock Queen

The onetime child star, now 21, walked away from acting—and into a major music career. She talks about breaking chart records with her band the Pretty Reckless, touring with a shock-rock titan, and why she has no regrets. —ARIANA BACLE

You're the first woman ever to land three consecutive No. 1 hits on the rock charts. That's more than Stevie Nicks and the Pretenders. How crazy does that feel?
My reaction was sheer and utter shock. [*Laughs*] I really didn't know if this record was even going to come out.... But I think the biggest thing was that we really honed in on our sound. It's pretty basic, just two guitars, bass drums, vocals, very stripped-down and raw. We like that.

You get compared to female musicians like Courtney Love and Shirley Manson a lot. Do you think that's apt?
Most of my influences are male-fronted, probably just because there's more of them. It started with the Beatles, the first band that I fell in love with when I was a kid and still to this day hold in the highest regard. Led Zeppelin, the Who, Pink Floyd, AC/DC, Soundgarden, Bob Dylan, the Doors...I could keep listing bands. [*Laughs*]

Let's discuss your time on the road with Marilyn Manson, please. What's he like?
He's a great guy! We have a very similar sense of humor. I think he's super funny and very smart. Everything he says is a joke in some capacity.

You went to the same performing-arts high school in New York as Claire Danes, Britney Spears, and Alicia Keys, where you trained as a dancer. You also did some modeling and, of course, acting. Is there some other artistic talent we don't know about?
I paint and sculpt when I'm home, but I don't really think I'm good at it. [*Laughs*] It's like another form of therapy.

Do you miss being on screen?
No, not at all. I quit because I finally could just tour in a band, and I got to a place in my life when I had the luxury of doing that. And a lot of people thought I couldn't. I think when I quit [acting], everyone thought I was crazy, and now it's three number ones later, so they were wrong.

WHO'S PLAYING
ON LATE-NIGHT & TALK SHOWS

SATURDAY MAY 9

Saturday Night Live
FLORENCE + THE MACHINE

MONDAY MAY 11

The Tonight Show Starring Jimmy Fallon
DEATH CAB FOR CUTIE

Late Night With Seth Meyers
JOY WILLIAMS

Conan
THE WORD

TUESDAY MAY 12

The Tonight Show Starring Jimmy Fallon
NATE RUESS

The Late Late Show With James Corden
TORI KELLY

WEDNESDAY MAY 13

The Tonight Show Starring Jimmy Fallon
FAITH NO MORE

Late Show With David Letterman
RYAN ADAMS

Late Night With Seth Meyers
WILL BUTLER

The Late Late Show With James Corden
BRANDON FLOWERS

THURSDAY MAY 14

Late Show With David Letterman
TOM WAITS

The Late Late Show With James Corden
ONE DIRECTION

The Ellen DeGeneres Show
JOSH GROBAN

FRIDAY MAY 15

The Ellen DeGeneres Show
HILARY DUFF

MOMSEN: JUSTIN CAMPBELL; FLORENCE WELCH: WILL OLIVER/PA WIRE/ZUMAPRESS.COM; ADAMS: ASTRID STAWIARZ/GETTY IMAGES

Books

Madam Secretary's Bebe Neuwirth, Téa Leoni, and Keith Carradine

Remedies for *Madam Secretary* Withdrawal

What will you do this summer without Téa Leoni's secretary of state drama and its weekly dose of international relations, domestic intrigue, spy games, and hat tips to Hillary Clinton and Madeleine Albright? We've got the cure for what ails you—and you won't even have to mess with a DVR. —**ISABELLA BIEDENHARN**

SPY FICTION

The Devil's Light (2011)
Richard North Patterson
As the 10th anniversary of 9/11 approaches, al-Qaeda plan an attack on Israel and an ex–CIA agent races to stop it.

The Director (2015)
David Ignatius
This thriller plays on a new CIA director's fear: The agency's been hacked—not just to steal information but to alter it.

The Expats (2013)
Chris Pavone
In Pavone's suspenseful debut, Dexter, Kate, and their two young kids move to Europe, where her past as a CIA assassin—which she's hidden from her husband—catches up with them.

Harlot's Ghost (1992)
Norman Mailer
The preternaturally talented writer spins a gripping saga of a spy descended from CIA heroes, uncovering the secrets of his agency and his own family.

INSIDE-THE-BELTWAY NOVELS

Advise & Consent (1959)
Allen Drury
Drury's sprawling Washington narrative, rife with ambition and corruption, won the Pulitzer Prize.

NEUWIRTH: GIOVANNI RUFINO/CBS; LEONI: DAVID M. RUSSELL/CBS; CARRADINE: SARAH SHATZ/CBS

Echo House (1997)
Ward Just
Politics is often a family game: Just's fascinating National Book Award finalist follows three generations of behind-the-scenes Washington "fixers" and power brokers.

Eighteen Acres (2011)
Nicolle Wallace
Both sharp and captivating, this insidery West Wing novel about the first woman president comes from a former White House communications director (and current sparring partner on *The View*).

Sammy's Hill (2004)
Kristin Gore
Al and Tipper's daughter takes on love, D.C. scandal, and the byzantine inner workings of Capitol Hill in her funny fiction debut.

Shelley's Heart (1995)
Charles McCarry
When lifelong friends become presidential rivals, one of them manages to rig the election in his favor—and the Constitution itself comes under attack.

WORLD AFFAIRS

The Art of Intelligence (2012)
Henry A. Crumpton
What do spies do all day long? A legendary CIA spook and counterterrorism expert knows, offering this dishy, utterly enthralling peek into his cloak-and-dagger-and-more-cloaks world.

Hard Choices (2014)
Hillary Rodham Clinton
Written by a powerhouse politician who needs no introduction, Clinton's second memoir covers her extraordinary secretary of state tenure. Another reason to read it: Clinton is obviously the model for Leoni's Elizabeth McCord.

Madam Secretary (2003)
Madeleine Albright
An amazing roster of heavy hitters—including Ariel Sharon, Kim Jong Il, and Vladimir Putin, to name a few—come to life in this frank and engaging memoir from the first female secretary of state (an unapologetic wearer of brooches).

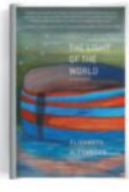
(From top) A scene from *Madam Secretary*; Madeleine Albright, Tim Daly, and Leoni at the show's premiere

QUICK TAKES

The Turner House
Angela Flournoy
NOVEL

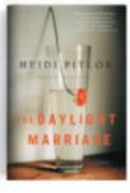
The satisfying story of Detroit's Turner family is portioned in hearty gulps, swooping from Francis and Viola's past to their adult children's present. Of the 13 kids, we grow closest to Cha-Cha, the oldest, who's in therapy because of a "haint" he's seen since childhood, and Lelah, the youngest, who's a roulette addict. Both come to realize that being part of a large family can eclipse your identity even while defining it. As the plot threads get tied up in unpredictable ways, *The Turner House* speeds along like a page-turner. Flournoy's richly wrought prose and intimate, vivid dialogue make this novel feel like settling deeply into the family armchair. **A–** *—Isabella Biedenharn* E C A

The Light of the World
Elizabeth Alexander
MEMOIR



Alexander is a poet—you may remember the piece she composed and read for President Obama's 2009 inauguration—so it's no surprise that this slim memoir about coming to terms with her husband Ficre's unexpected death reads like a poem, so carefully has each word, each sentence, been chosen and polished. You feel her grief-drenched pain as she processes her loss, by both looking back at her marriage and trying to stay connected in the present: making Ficre's pasta sauce, paying his cell-phone bill. At the end of the book, she dreams they are walking together. "At a fork in the road, Ficre lets my hand go and waves me on. You have to keep walking, Lizzy, he says." **A** *—Tina Jordan* E C A

The Daylight Marriage
Heidi Pitlor
THRILLER



The morning after some simmering irritations spark an especially nasty fight between Hannah and Lovell—married 15 years—Hannah takes their son to school, and then she vanishes. Pitlor unspools *The Daylight Marriage* in alternating chapters: While Hannah recounts the events of that fateful day, Lovell spins the story forward, describing what happens after the police launch an investigation into his wife's disappearance. Despite the acrid marriage, the his-and-hers narration, and the fact that Lovell quickly emerges as the primary suspect, this isn't really another *Gone Girl*. It's more an exploration of the way that the tiniest and most impetuous of decisions can suddenly recast a person's life. **B+** *—Tina Jordan* E C A

MADAM SECRETARY: PATRICK HARBRON/CBS; ALBRIGHT, DALY, AND LEONI: BRAD BARKET/GETTY IMAGES

Dangerous When Wet

Jamie Brickhouse

MEMOIR

By Stephan Lee

JAMIE BRICKHOUSE'S DEBUT checks off a lot of popular memoir topics: substance abuse, coming out, debauchery, celebrity encounters, larger-than-life parental figures. But *Dangerous When Wet* never feels like an Augusten Burroughs knockoff because the central characters—Brickhouse's grande dame of a mother, Mama Jean, and Brickhouse himself—are such true originals. The story begins in Beaumont, Tex., where Brickhouse dreamed of Manhattan's bright lights from a young age. He got a sliver of big-city glitz from Mama Jean, a Southern Auntie Mame type with big hair and a penchant for one-liners. Eventually he found his way to a cosmopolitan New York lifestyle with a job in book publishing, but an early taste for bourbon bloomed into a full-blown addiction. Mama Jean was the first person to call him on his alcoholism and the one who helped pull him out of its clutches. Brickhouse has written a chronicle of his often tumultuous but deeply loving relationship with his mother that's as multifaceted as Mama Jean herself. Like her, it's glamorously tragic and howlingly funny in equal measure. **A–** E A

The Oldest Tricks in the Books

In ***Ask the Past***, history professor Elizabeth P. Archibald plucks some funny advice from medieval texts

How to Tell if Someone Is or Is Not Dead

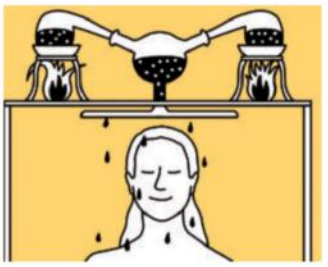
"Apply lightly roasted onion to his nostrils, and if he be alive, he will immediately scratch his nose." ***—Johannes de Mirfield,* Breviarium Bartholomei, *circa 1380***

How to Kill Bedbugs

"Spread Gun-powder, beaten small, about the crevices of your bedstead; fire it with a match, and keep the smoak in." **—The Complete Vermin-Killer, *1777***

How to Look Good While Dancing

"When you are dancing, always maintain an agreeable face and please, brother, wear a pleasant expression. Some men, when they are dancing, always look as if they are weeping and as if they want to crap hard turds." ***—Antonius Arena,* Leges dansandi, *1538***



How to Dye Your Hair Green

"To dye Heare into a Greene coloure. Take freshe Capers, and distill theym and washe your heare with the water of them in the sunne, and they will become greene." ***—Alessio Piemontese,* The Second Part of the Secrets of Maister Alexis of Piermont, *1563***

How to Make Someone Die of Laughter

"Beneath the armpit are certain veins called 'ticklish' which, if they are cut, cause a man to die of laughter." ***—Richardus Salernitanus,* Anatomia, *13th century***

How to Win a Legal Case

"If someone carries with him the teeth, skin, and eyes of a wolf, he will be victorious at court." ***—Albertus Magnus,* De animalibus, *circa 1260***

Illustrations by **JAN BUCHCZIK**

WE DO NOT
TAKE A TRIP;
A TRIP TAKES US.
—JOHN STEINBECK
kindle voyage
BRILLIANTLY CRISP DISPLAY • REMARKABLY THIN DESIGN
EFFORTLESS PAGE TURNING • LIGHT THAT ADJUSTS WITH YOU
amazon

Summer Books Preview

Is your idea of vacation reading frothy romance? Bloody horror? Chase-filled thrillers? Or how about an enormous history that's sure to impress your fellow sunbathers? Whatever your reading pleasure, we've got a new book for you. Welcome to your warm-weather reading list.

Big Fat Beach Reads

JUNE 2
Saint Mazie
Jami Attenberg
Gregarious Mazie Phillips keeps a diary as she opens up her New York City movie theater, the Venice, to the city's homeless during the Depression. When a documentarian unearths the journal almost a century later, he decides to find out who Mazie really was.

Muse
Jonathan Galassi
Galassi's first novel, which charts the rivalry between two Manhattan publishing houses, is packed with lively secrets and insider gossip from the world of literature.

JUNE 9
The Sunken Cathedral
Kate Walbert
An adventurous pair of widows navigate the chasm between the world of their dreams and their Manhattan neighborhood, which is rife with change.

JUNE 16
Summerlong
Dean Bakopoulos
In the new novel from Bakopoulos (*My American Unhappiness*), a broiling summer drives the adults in a small Midwestern town to do some very strange things, leaving the kids to simmer in confusion. Questions arise about marriage and monotony as the men and women wonder if they'll ever return to normalcy.

JULY 14
Bennington Girls Are Easy
Charlotte Silver
Silver's snarky, superb look at female friendship focuses on two Bennington College classmates, Cassandra and Sylvie. After they move to New York City together to begin the artsy adult lives they've envisioned, the limits of their bond are tested.

JULY 21
Movie Star by Lizzie Pepper
Hilary Liftin
Celebrity ghostwriter Liftin introduces us to Lizzie Pepper, a beloved actress whose failed marriage to an A-list movie star (and cult member) was tabloid catnip. In this star-studded roman à clef, Pepper tells her side of the story.

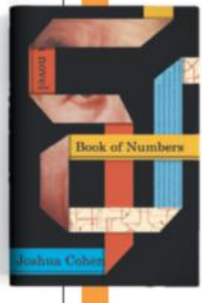
AUG. 18
Everybody Rise
Stephanie Clifford

At the urging of her socially minded mother, 26-year-old Evelyn Beegan decides to make her new money smell like old so she can break into the inner circle of ultrarich Manhattanites. But what happens when she's caught up in her lies? An intoxicating blend of class, ambition, and money.

Harriet Wolf's Seventh Book of Wonders
Julianna Baggott
Sweeping across one century and three generations of women, Baggott's mesmerizing novel tells the secret, star-crossed love story reclusive author Harriet Wolf hid during her lifetime, along with the tales of her protective daughter and two granddaughters—one a runaway, the other a hermit.

AUG. 25
A Window Opens
Elisabeth Egan
Wife, mother, and part-time editor Alice Pearse longs to "have it

Brace Yourself



Drawing comparisons to the work of the late David Foster Wallace, Joshua Cohen's immense, 592-page novel *Book of Numbers* follows a mysterious tech billionaire called Principal who embarks on a globe-spanning journey to discover the humanity within the digital fizz of the Internet age. It's out June 9.

The It Books of Summers Past

1990 Diane Ackerman, *A Natural History of the Senses* / **1991** Bret Easton Ellis, *American Psycho* / **1996** Caroline Knapp, *Drinking: A Love Story* / **1997** Nelson DeMille, *Plum Island* / **1998** Helen

Illustrations by GREG KLETSEL

all"—and when her breadwinner husband makes a drastic career change, she finally gets the opportunity to step up and pursue her dream job. But after her life is plunged into disarray by things beyond her control, she has to ask herself what "it" really is.

Lives We Wish We'd Led

JUNE 2

A Field Guide to Awkward Silences

Alexandra Petri

In this edgily comic memoir, the *Washington Post* columnist looks back on her wacky (some might say awkward) exploits, like agreeing to be baptized by a cult out of politeness, auditioning for *America's Next Top Model*, and donning a Jabba the Hutt suit at a *Star Wars* convention.

JULY 13

The Pawnbroker's Daughter

Maxine Kumin

The former U.S. poet laureate and early feminist, who passed away in 2014, describes her Depression-era childhood, intellectual formation at Radcliffe, and rural New England writing life, as well as the ways she challenged the unsatisfying life expected of her as a wife and mother.

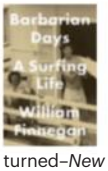
MEET @GSELEVATOR

John LeFevre, the man behind the infamous Goldman Sachs Twitter account, sharply observes the lives of scheming, globe-trotting, overindulging investment bankers in his first book, *Straight to Hell*, which will be published July 14.

JULY 21

Barbarian Days

William Finnegan



Finnegan's memoir submerges us in his experience as a surfer–turned–*New Yorker* war reporter, and the obsessions and enchantments of such a rich set of extremes.

AUG. 25

The Last Love Song

Tracy Daugherty

The first serious biography—if you can believe it—of the supremely talented and critically acclaimed writer Joan Didion covers everything from her sunbaked Sacramento youth to her days with husband and frequent co-writer John Gregory Dunne.

Pulse-Pounding Page-Turners

JUNE 2

Palace of Treason

Jason Matthews

In Matthews' *Red Sparrow* follow-up, Russian intelligence officer Dominika Egorova returns to Moscow as a CIA informant hell-bent on destroying corruption in the Kremlin.

Freedom's Child

Jax Miller

Freedom Oliver was arrested for killing her husband, put up her children for adoption, and wound up in a small town in the Witness Protection Program. But her quiet life ends when

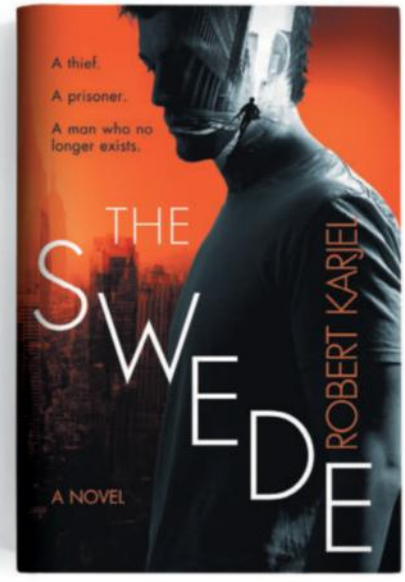
1992 Cormac McCarthy, *All the Pretty Horses* / **1993** Laura Esquivel, *Like Water for Chocolate* / **1994** Caleb Carr, *The Alienist* / **1995** Mary Karr, *The Liars' Club* / Fielding, *Bridget Jones's Diary* / **1999** Thomas Harris, *Hannibal* / **2000** Zadie Smith, *White Teeth* / **2001** Lalita Tademy, *Cane River* / **2002** Alice Sebold,

someone kidnaps her daughter, forcing her out of hiding and into the sadistic path of her husband's family's.

JULY 7
The Hand That Feeds You
A.J. Rich
After Morgan Prager finds her fiancé, Bennett, mauled to death by her dogs, she discovers he romanced other women. When they are murdered one by one, Morgan must piece together Bennett's true identity before his past catches up with her.

AUG. 25
In a Dark, Dark Wood
Ruth Ware

Crime writer Leonora can't recall 48 hours of her life. But as she wakes up in a hospital bed, she remembers two things: that someone is dead, and that she had spent the weekend with an old school friend in a glass house in the English countryside. You know what they say about people in glass houses...



Think le Carré Meets *Homeland*

The Swede—written by a lieutenant colonel in the Swedish Air Force—features a Scandinavian security policeman named Ernst Grip who heads to an American military base in the Indian Ocean to meet "N.," a prisoner and key suspect in a terror attack on the U.S. N., however, is not the only one concealing his identity in this thriller, which goes on sale July 7.

Books That'll Scare the Crap Out of You

MAY 19
The Scarlet Gospels
Clive Barker
In a bloody, terrifying standoff, Barker's investigator of the supernatural, Det. Harry D'Amour, goes up against his ultimate foe: Pinhead, the priest of hell. Check under your bed after reading.

JUNE 16
Day Four
Sarah Lotz
What's more alarming than being stranded with no electricity on a cruise ship called *Beautiful Dreamer*? Realizing there's a murderer—or perhaps something much worse—on board with you.

AUG. 18
Eileen
Ottessa Moshfegh
Tinged with Shirley Jackson's alluring creepiness, *Eileen* is the story of a disturbed young woman working at a New England prison for boys who dreams of escaping to the city. When a bright new counselor arrives, Eileen is mesmerized, and eventually finds herself complicit in a twisted crime.

Incredible True Stories

JUNE 9
Something Must Be Done About Prince Edward County
Kristen Green
In an intimate memoir, a journalist explores 1950s school segregation in a small Virginia town, its effects on the children there, and her family's own connection to the racial divide.

JUNE 30
The Oregon Trail
Rinker Buck
Weaving a tale somewhere between a travelogue and a history lesson, Buck traces the iconic path literally and figuratively, as he re-creates the great migration with his brother and a Jack Russell terrier.

Novels That'll Take You Back in Time

JULY 7
Secessia
Kent Wascom
Five characters share what happened when New Orleans fell to Union troops in 1862, bringing the largest city in the Confederacy under the control of brutal general Benjamin "The Beast" Butler.

JULY 28
Circling the Sun
Paula McLain
After turning Ernest Hemingway's spouse Hadley Richardson into fiction for *The Paris Wife*, McClain delivers a similar account of another 1920s expat: record-setting aviator Beryl Markham.

AUG. 4
The Marriage of Opposites
Alice Hoffman
The future mother of impressionist painter

The Lovely Bones / **2003** Dan Brown, *The Da Vinci Code* / **2004** Lynne Truss, *Eats, Shoots & Leaves* / **2005** Elizabeth Kostova, *The Historian* / **2006** Scott **2009** Kathryn Stockett, *The Help* / **2010** Stieg Larsson, *The Girl Who Kicked the Hornet's Nest* / **2011** Paula McLain, *The Paris Wife* / **2012** Gillian Flynn,

ENTERTAINMENT WEEKLY (ISSN 10490434) IS PUBLISHED WEEKLY EXCEPT FOR COMBINED ISSUES IN JANUARY, MARCH, APRIL, MAY, JULY, AUGUST, SEPTEMBER, OCTOBER, NOVEMBER, DECEMBER BY ENTERTAINMENT WEEKLY INC., A WHOLLY OWNED SUBSIDIARY OF TIME INC. PRINCIPAL OFFICE: 135 W. 50TH ST., NEW YORK, NY 10020. MELISSA 4327, TORONTO, ON M5W 3H5. GST 88838162IRT0001. POSTMASTER: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, POST OFFICE BOX 30608, TAMPA, FL 33630-0608, CALL 1-800-274-6800, OR VISIT OUR WEBSITE AT WWW.EW.COM/SUBSCRIBERSERVICES. ©2015 ENTERTAINMENT WEEKLY INC. ALL RIGHTS RESERVED. REPRODUCTION IN WE HAVE NO FURTHER OBLIGATION UNLESS WE RECEIVE A CORRECTED ADDRESS WITHIN TWO YEARS. YOUR BANK MAY PROVIDE UPDATES TO THE CARD INFORMATION WE HAVE ON FILE. YOU MAY OPT-OUT OF THIS SERVICE AT ANY TIME. MAILING LIST: WE MAKE A PORTION OF OUR MAILING LIST AVAILABLE TO REPUTABLE FIRMS. IF YOU WOULD

SCARE THE CRAP OUT OF YOU
INCREDIBLE TRUE STORIES
SUMMER'S HOTTEST SEQUELS
PULSE-POUNDING PAGE-TURNERS
NOVELS THAT'LL TAKE YOU BACK in TIME

LEE: CHIP SOMODEVILLA/GETTY IMAGES

Camille Pissarro grew up in a small refugee community of Jews on St. Thomas. When her husband suddenly dies, she begins a romance with his much younger nephew, sparking a scandal that echoes across the tropical island.

Villa America
Liza Klaussmann

Klaussmann's second novel takes a look at two of the lesser-known figures of the Lost Generation: Sara and Gerald Murphy, whose villa on the French Riviera hosted everyone from Cole Porter and Pablo Picasso to Ernest Hemingway and F. Scott Fitzgerald.

Out-of-This-World Tales

JUNE 9
Slow Bullets
Alastair Reynolds
As a solar-system-spanning war winds down, a soldier named Scur is captured and left for dead. When she awakens, prisoners from both sides emerge from hibernation to find the world completely unrecognizable.

JULY 14
Armada
Ernest Cline
The author of *Ready Player One* returns with a novel about a UFO-invasion videogame that comes true—and only the millions of gamers around the world have the skills to stop it. Full of nods to pop culture and sci-fi classics, it's a thrilling coming-of-age story.

JULY 21
The Devil's Bag Man
Adam Mansbach
Jess Galvan escapes a Mexican prison by making a deal with the devil—well, an evil 500-year-old Aztec priest who takes over his mind and body.

JULY 28
Crooked
Austin Grossman
What if Richard Nixon really wasn't a crook? What if he was trying to save America from a menacing alternate reality? Here is the captivating parallel tale in the politician's "own" words.

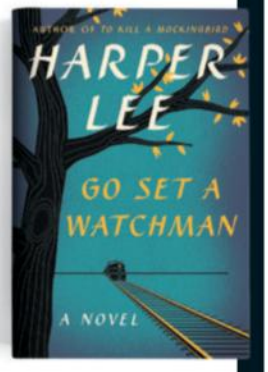
AUG. 18
Radiance
Catherynne M. Valente
Combining classic film glamour, interplanetary space travel, and alternate universes, Valente spins an intricate yarn about a rebellious documentary filmmaker, lost while completing her last film, whose story is told by the last survivor of a diving colony on Venus.

Summer's Hottest Sequels

JUNE 2
Finders Keepers
Stephen King
From the first man of horror comes a chilling companion to last year's *Mr. Mercedes*. The suspenseful new book is about an obsessive reader, Morris Bellamy, who kills a famously reclusive author, then plucks an unpublished novel from the man's safe.

Check Out *The* Summer Blockbuster

Perhaps the most highly anticipated literary follow-up of all time, Harper Lee's *Go Set a Watchman*—on sale July 14—picks up 20 years after the events of *To Kill a Mockingbird* as Scout returns to Maycomb and her father, Atticus.



MEET THE NEXT KATNISS EVERDEEN

If you missed last year's *The Queen of the Tearling*—which Emma Watson snapped up for a film adaptation—run, don't walk, to get it. By the end of that book, the 19-year-old badass Queen Kelsea realized she was in the crosshairs of the Red Queen. In *The Invasion of the Tearling*—out June 9—the threat gets amped, but Kelsea, it turns out, can tap into an unknown power source for help.

JUNE 16
China Rich Girlfriend
Kevin Kwan
Crazy Rich Asians heroine Rachel Chu is on the verge of getting what she wants, but a revelation about the father she never knew draws her into the world of Shanghai's elite and their outrageous antics.

JUNE 23
The Cartel
Don Winslow
A DEA agent goes up against the head of Mexico's most powerful gang, the man who killed his partner. Expect blood, bullets, and bodies.

JULY 7
Vanishing Games
Roger Hobbs
Master thief Jack—a.k.a. "Ghostman"—attempts to help a pal out of a jam, but complications arise when he finds that there's a more sinister conspiracy at play.

WRITTEN BY Isabella Biedenharn, Devan Coggan, Shirley Li, and Kevin P. Sullivan

Smith, *The Ruins* / **2007** Khaled Hosseini, *A Thousand Splendid Suns* / **2008** Stephenie Meyer, *The Host* / *Gone Girl* / **2013** Liane Moriarty, *The Husband's Secret* / **2014** Anthony Doerr, *All the Light We Cannot See*

MATTIACE, PUBLISHER; JEFF BAIRSTOW, TREASURER. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. U.S. SUBSCRIPTIONS: $49.92 FOR ONE YEAR. CANADA POST PUBLICATIONS MAIL AGREEMENT NO. 40110178. RETURN UNDELIVERABLE CANADA ADDRESSES TO: POSTAL STN. A, P.O. BOX
WHOLE OR IN PART WITHOUT PERMISSION IS PROHIBITED. ENTERTAINMENT WEEKLY, EW, CRITICAL MASS, LISTEN TO THIS, THE MUST LIST, AND THE SHAW REPORT ARE REGISTERED TRADEMARKS OF ENTERTAINMENT WEEKLY INC. SUBSCRIBERS: IF THE POSTAL AUTHORITIES ALERT US THAT YOUR MAGAZINE IS UNDELIVERABLE, PREFER THAT WE NOT INCLUDE YOUR NAME, PLEASE CALL OR WRITE US. PRINTED IN THE USA. ♦♦♦♦♦♦♦

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

Sometimes, late at night, if you're very quiet and the moon is still, you can hear America pretending to like boxing again.

Disastrous *Duck Dynasty* musical closing in Vegas after one month. Maybe it was too much duck and not enough *Dynasty*.

Netflix adapting *Green Eggs and Ham* for TV. "I do not like them," said Sam-I-Am, turning directly to the camera.

Jamie Foxx butchers national anthem, proving that not all bombs are bursting in air.

Britney and Iggy's "Pretty Girls": a song of summer so bland, we'd rather listen to potato salad being left out in the sun

Missed the divine *Last Man on Earth*? You have until the end of the world—or next season—to binge!

Eva Longoria replaces Scary Spice at a Spice Girls reunion. Meanwhile, Teri Hatcher angrily replaces her agent.

The Wedding Singer's rapping granny dies at 101. We bang bang boogie, say, up jump the boogie in her honor.

Man steals Elton John's heart-shaped glasses, in the most depressing event since "Candle in the Wind."

Oops, sorry—the most depressing event since "Candle in the Wind" is actually Bret Michaels' new country album.

We can only hope *Dirty Grandpa* is as good as the on-set photos of Zac Efron.

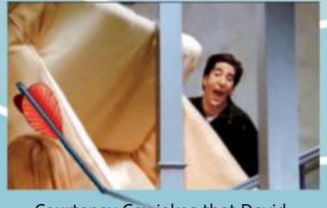
George R.R. Martin says he's a huge Grateful Dead fan...which may explain why Arya was named Jerya Garcia in the original draft.

J. Lo's Selena tribute was so classy, it's hard to believe it came from the same woman who wore this:

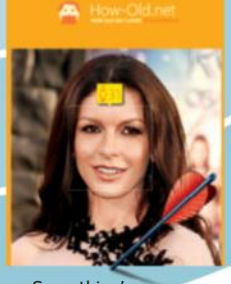
Don't get *Thrones*ed—read *The Magicians* before it becomes your new favorite Syfy series.

With his departure, there will be a big gap in late-night.

New iPhone app revives Tamagotchi, just in time for you to kill it.



Courteney Cox jokes that David Schwimmer is holding up a *Friends* reunion. Has anyone suggested he pivot?



Something's wrong with this app.

Do you, Johnny Weir, accept this entire season of *The Bachelorette*?

DUCK DYNASTY CAST: ETHAN MILLER/GETTY IMAGES; DUKE AND DUCHESS OF CAMBRIDGE: NEIL MOCKFORD/GC IMAGES; SUNGLASSES: AP IMAGES; MICHAELS: SPLASH NEWS; EFRON: PACIFICCOASTNEWS; *GAME OF THRONES*: HELEN SLOAN/HBO; WEIR: MICHAEL LOCCISANO/GETTY IMAGES; TAMAGOTCHI: KIMBERLY BUTLER/GETTY IMAGES; DAVID LETTERMAN: GETTY IMAGES; JENNIFER LOPEZ (FROM LEFT): RODRIGO VARELA/GETTY IMAGES; DIMITRIOS KAMBOURIS/GETTY IMAGES; *THE WEDDING SINGER*: EVERETT COLLECTION; SPICE GIRLS REUNION: @EVALONGORIA; *THE LAST MAN ON EARTH*: JORDIN ALTHAUS/FOX; FOXX: DAVID BECKER/LANDOV; FLOYD MAYWEATHER AND MANNY PACQUIAO: STEVE MARCUS/LANDOV

QUEEN LATIFAH

Survival began
with a song.

HBO Films® Presents

BESSIE

MAY 16 | 8PM

HBO

OR WATCH IT ON
HBO NOW℠

HBO NOW℠ is only accessible in the U.S. and certain U.S. territories. Some restrictions may apply.
©2015 Home Box Office, Inc. All rights reserved. HBO®, HBO NOW℠ and related channels and service marks are the property of Home Box Office, Inc.

THIRD EYE BLIND

DASHBOARD CONFESSIONAL

D/C

WITH SPECIAL GUESTS

MAY 22	HERRIN, IL
MAY 29	CLEVELAND, OH
MAY 30	INDIANAPOLIS, IN
MAY 31	CINCINNATI, OH
JUN 02	ROGERS, AR
JUN 04	ATLANTA, GA
JUN 05	LAKE BUENA VISTA, FL
JUN 06	MIAMI, FL
JUN 07	ST. AUGUSTINE, FL
JUN 09	RALEIGH, NC
JUN 10	CHARLOTTE, NC
JUN 12	MASHANTUCKET, CT
JUN 13	ASBURY PARK, NJ
JUN 14	WANTAGH, NY
JUN 15	TORONTO, ON
JUN 17	BALTIMORE, MD
JUN 18	BOSTON, MA
JUN 19	NEW YORK, NY
JUN 20	PHILADELPHIA, PA
JUN 22	PITTSBURGH, PA
JUN 23	COLUMBUS, OH
JUNE 25	CLARKSTON MI
JUN 26	CHICAGO, IL
JUN 28	MINNEAPOLIS, MN
JUN 30	PAPILLION, NE
JUL 02	WOODLANDS, TX
JUL 03	CEDAR PARK, TX
JUL 04	DALLAS, TX
JUL 06	KANSAS CITY, MO
JUL 07	OKLAHOMA CITY, OK
JUL 09	DENVER, CO
JUL 10	SALT LAKE CITY, UT
JUL 11	LAS VEGAS, NV
JUL 12	PHOENIX, AZ
JUL 17	PASO ROBLES, CA
JUL 18	VALLEY CENTER, CA
JUL 19	IRVINE, CA
JUL 21	BOISE, ID
JUL 22	REDMOND, WA
JUL 23	EUGENE, OR
JUL 25	SAN FRANCISCO, CA
JUL 26	SAN FRANCISCO, CA

GET TICKETS NOW

LIVE NATION

THIRDEYEBLIND.COM DASHBOARDCONFESSIONAL.COM